

GUARDIAN

OCTOBER 28 - NOVEMBER 3, 2009 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 44, NO. 4 FREE

BEER ME!

THE BEER ISSUE:

Nine great ways to drink locally and save the planet. Plus: The lure of the session brew p14

EDITOR'S NOTES

By Tim Redmond
Tredmond@sfbg.com

The new police chief, who started out with a lot of promise, has been sending some very bad signals the past week.

Chief George Gascón told us earlier this month that he was sympathetic to the efforts of Sup. David Campos to protect immigrant kids from deportation. He also said he agreed that the cops and probation officers shouldn't be deciding when to call in the federal immigration authorities. Yet now that the mayor said he will defy the Campos legislation (see page 11), Gascón told the *San Francisco Chronicle* he's siding with Newsom. That's a pretty cosmic wimp-out — and it only took a few days.

Then there's the shake-up of top staff — which looks to me like a total cave-in to the Police Officers Association. The POA types (who have been associated with a lot of bad stuff over the years) got tough-guy cop Greg Corrales assigned back as captain of Mission Station (where he got in trouble during the Fajitagate scandal, but ultimately faced no discipline). They got Greg Suhr, who had been demoted on a pretty bogus technicality, a new career shot as captain of the Bayview station.

Paul Chignell, one of the rare almost-liberals in the CONTINUES ON PAGE 5 >>

GUARDIAN PHOTO OF TURLEEN BY JEFFERY CROSS

IN FEAST: OUR FAVORITE LUNCH COUNTERS, WINE BARS, AND NEW RESTAURANTS

ENDORSEMENTS: VOTE NOV. 3! CITY ATTORNEY: DENNIS HERRERA TREASURER: JOSE CISNEROS PROP. A: YES PROP. B: YES PROP. C: NO PROP. D: NO PROP. E: YES



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A NOVEL BY

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DISCOVER NEW WAYS TO PROSPER IN THE NEW ECONOMY!

FEATURED SPEAKERS

Joshua Onysko

Founder/CEO, Pangea Organics

Phaedra Ellis-Lamkins

CEO, Green for All

Libby Reder

Head of Environmental Initiatives, eBay, Inc.

Margot Fraser

Founder/Former CEO, Birkenstock USA

Bob Johansen

Leaders Make the Future

Priya Haji

Cofounder/CEO, World of Good

Joey Shepp

Founder/CEO, EarthSite.net

Jenny McNulty

Executive Director, Urban Solutions

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MUMMIES & MEDICINE

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This exhibition is organized by the Fine Arts Museums of San Francisco with the cooperation of the Akhmim Mummy Studies Consortium and the radiology department of the Stanford Medical School. Additional project assistance has been provided by the Stanford Division of Anatomy, eHuman Inc., and Fovia Inc. Generous support is provided by the William E. Winn, Jr., Living Trust and the Dorothy Tyler Living Trust. Thank you to Intel Corporation for their generous in-kind donation.

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Images: Visualization of the mummy Irethorrou by Sarah Hegmann and Beverly Chiang of eHuman using Osirix and Amira Software. Mummy of Irethorrou in Coffin, Egyptian, Akhmim, ca. 500 B.C. Linen; wood with polychrome. Gift of First Federal Trust Company (from the Estate of Jeremiah Lynch).

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- Rotate Tires
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- Road Test

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- Adjust Parking Brake (if needed)
- Inspect Belts
- Inspect Hoses
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- Rotate Tires
- Service Battery
- Check Engine Timing (if applicable)
- Inspect CV Boots & Drive Axles
- Inspect Suspensions
- Inspect Steering System
- Lubricate Hinges, Locks & Latches
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- Check Exterior Lights
- Inspect Wiper Blades
- Road Test Vehicle

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- Adjust Idle Speed (if applicable)
- Replace Transmission Fluid
- Replace Brake Fluid
- Replace Coolant
- Replace Axle Fluid (if applicable)
- Check and Adjust Engine Timing (if applicable)
- Check & Adjust Belts (if needed)
- Pressure Test Cooling System
- Inspect Hoses & Clamps
- Inspect Heating & Cooling System
- Service Battery & Connections
- Test Charging System
- Set Proper Tire Air Pressure
- Rotate Tires
- Adjust Steering Gear Box
- (if applicable) Inspect Front & Rear Brakes
- Clean & Adjust Rear Brakes (if applicable)
- Adjust Parking Brake (if needed)
- Inspect Calipers, Rotors & Drums
- Inspect Brake Lines & Hoses
- Check & Adjust Clutch (if applicable)
- Lubricate Hinges, Locks & Latches
- Check Fuel System Filters
- Inspect C.V. Boots & Drive Axles
- Inspect Exhaust System
- Inspect Steering System
- Inspect & Lubricate Suspension
- Check Exterior Lights
- Inspect Wiper Blades
- Road Test Vehicle

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- Road Test

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If you really want to clean up Market Street, it will require community input, a comprehensive revitalization plan, and real solutions for homelessness.

EDITOR'S NOTES

CONT.,>

department who was doing a good job at Taraval Station, has been exiled to the night shift. Al Casciato, who supported community policing, has been bounced out as captain of Northern Station in the Western Addition. "This completely belies Gascón's promises about community policing," Sup. Ross Mirkarimi told me. "These unannounced and unplanned rotations (of district captains) undermine the whole community-policing idea."

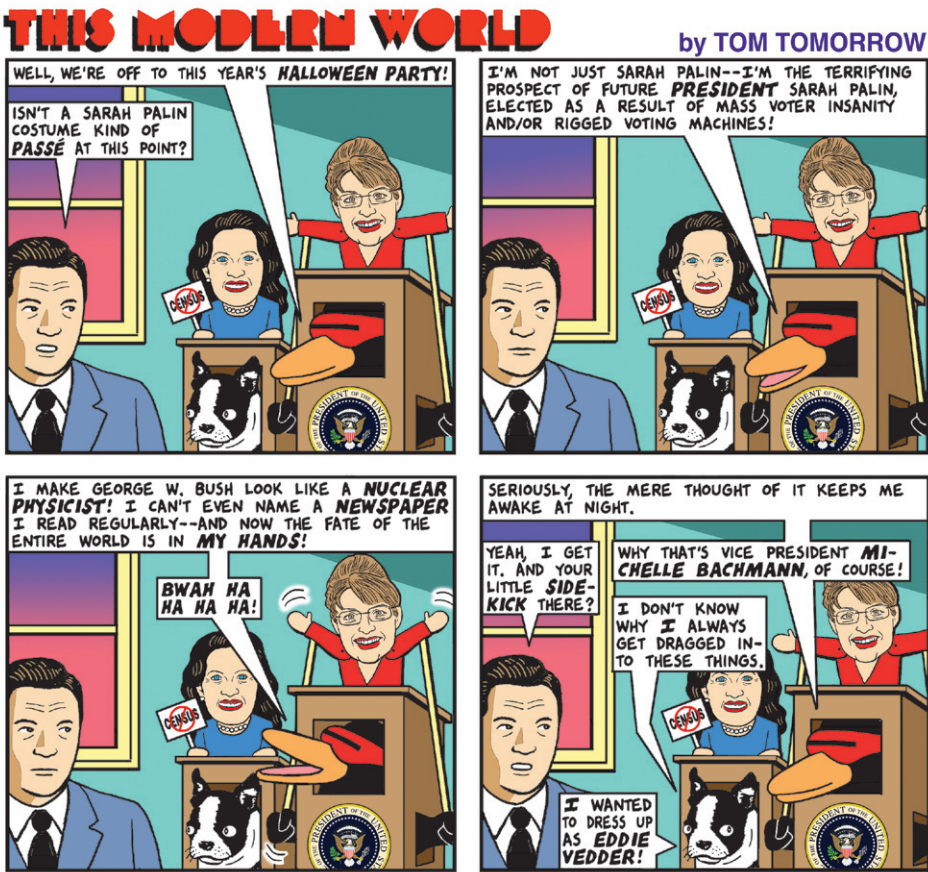
And perhaps most alarming, the chief wants to bring back the old SFPD intelligence unit — once again turning local cops into spies.

The intelligence squad was a nightmare. Back in the early 1990s, an intel cop was spying on Arab American and Palestinian groups and passing along the data to the private Anti-Defamation League of B'nai B'rith. Cops were spying on peace activists and protesters. They even had a file on me. When all that started to come out, the city properly shut the spy shop down.

Now Gascón wants to bring it back, citing fears about terrorism. As if there aren't enough government agencies spying on people already. And SFPD has enough trouble solving murders and keeping its own house in order — opening a spy agency is a really, really bad idea.

Gascón is also refusing to tell Mirkarimi and the other supervisors how much taxpayer money gets spent sending officers around with the mayor as he campaigns up and down the state. I could argue that the Newsom for Governor campaign ought to reimburse the city for those expenses — but Gascón won't even produce a gross figure. His claim: telling the taxpayers how much the mayor's security detail costs threaten Newsom's security.

I don't buy it. We're not asking for protection plans, schedules, deployments, or anything else — just a bottom-line cash number. SFPD doesn't need spies or a black budget. If Gascón thinks that style is going to work here, he's going to run into trouble, quick. **SFBG**



Gavin Newsom, lawbreaker

EDITORIAL Mayor Gavin Newsom has set off something of a crisis in San Francisco government by insisting that he will defy the city law that seeks to protect immigrant youth from deportation. While Newsom claims that the sanctuary policy approved 8-2 by the supervisors last week violates federal law (something the same-sex marriage advocate hasn't worried so much about in the past), this is really a matter of politics. Newsom, candidate for governor of California, doesn't want to seem soft on crime — so Newsom, mayor of San Francisco, is siding with the federal immigration authorities.

He's also putting out a misleading message about the law.

The sanctuary legislation, by Sup. David Campos, is an attempt to deal with a very real — and serious — problem. Under the city's current policy, any time a young person is arrested and the juvenile probation department thinks he or she might lack documentation, the officers involved contact Immigration Control

and Enforcement. That means kids who have lived in this country for years and have no ties to their birth nation can be deported — just on the basis of an arrest that could turn out to be groundless.

Campos' law establishes a city policy that prohibits local law enforcement from reporting juvenile offenders to ICE until they've been convicted of a crime. That's just basic due process.

Newsom insists (and the city attorney's office agrees) that no city employee can be penalized for contacting ICE. But that's not the point of this law. Right now, juvenile officers are required to call ICE when they have someone in custody who may be undocumented. There's no federal law saying this has to happen. And it's perfectly legal — and appropriate — to lift that mandate and to say, in effect, that no city employee should be penalized for declining to turn a kid over to the feds.

At this point, the city attorney hasn't argued that the Campos bill is

illegal or unenforceable, and no judge has overturned it. When, as expected, the supervisors override Newsom's certain veto, the bill will become city law — presumptively valid until a court rules otherwise. And Newsom has a legal obligation as mayor to abide by and enforce that law.

City Attorney Dennis Herrera is in something of a bind here since he has to represent both the mayor and the supervisors. But he needs to make clear, in public, that while he warned of possible legal implications of the Campos legislation, right now there is nothing preventing the law from taking effect — and that the mayor, like any other city official, is required to follow it.

The supervisors need to keep pushing the issue, too. And they need to be prepared to go to court to seek a writ mandating that the city's chief executive follow his sworn oath and faithfully execute the law.

None of this needs to happen. Newsom could have worked with

CONTINUES ON PAGE 6 >>

The case against Prop. D

By Jeremy Pollock and Ali Uscilka

OPINION Proposition D is a classic developer's scam. It was written by a mid-Market Street property owner who is spending more than \$250,000 million to push hollow propaganda pieces preaching the wonders of his bill. When you strip away the glossy photos and misleading language, Prop. D is an attempt by private real estate owners to put up huge, flashing billboards and keep virtually all the money for themselves.

There is all kinds of misleading information in this thing. Individual signs are limited to 500 square feet — but the legal text encourages property owners to cluster as many signs as they want to display a single, massive, synchronized, electricity-sucking advertisement. What really pisses us off about the campaign for Prop. D is how the backers market it as "for the kids." (Because what kind of monster would vote against helping the kids, right?)

But that's all a bunch of non-binding fakery. The 20 percent to 40 percent of advertising revenue that doesn't go straight into the property owners' pockets would go to the Central Market Community Benefits District — a self-selecting, self-regulating group made up of the very landlords who own the buildings on Market Street. Then the CBD would get to decide how to spend the money with no public input or regulation. There's no definition of what the "youth programs" would be. The backers also plan on spending money on a new ticket booth and on their own staff and expenses.

Back in 2002, 77 percent of San Franciscans voted to ban new advertising signs anywhere in the city. The Planning Department has issued a brutal analysis of Prop. D, calling it an unprecedented power grab that would strip regulatory CONTINUES ON PAGE 6 >>

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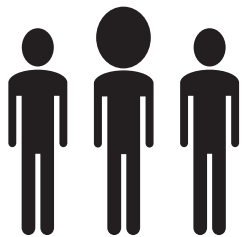
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GUARDIAN

NEWSOM

CONT>>

Campos on the legislation. Instead, the mayor continues to defy the board and act like the sort of imperial executive who is utterly unqualified for any higher office. For the sake of innocent kids facing the horrors of deportation, San Francisco's reputation as a sanctuary city and Newsom's own political future, he needs to back off and agree to abide by the city's own laws. **SFBG**

PROP D.

CONT>>

oversight of the billboards from the (public) Planning Department and hand it over to the private CBD.

The mid-Market area needs help, for sure. But Prop. D is *not* the way to do it. If you really want to clean up Market Street, it's gonna require some actual elbow grease in the neighborhood, some community input, a comprehensive revitalization plan, and real solutions for homelessness. Prop. D has zilch. If developers are serious about helping the underserved youth of the Tenderloin, why is there no binding language requiring a mandatory minimum of money for community benefits? Since when have digital billboards ever improved the quality of life of anyone — let alone cured poverty or homelessness?

We're pretty bummed at the miserable press coverage of this totally sneaky proposition. We're joining with a diverse group of community leaders and organizations, including state Sen. Mark Leno, Assembly Member Tom Ammiano, Sups. John Avalos and Ross Mirkarimi, School Board Vice President Jane Kim, Community College Trustee Steve Ngo, SoMa Community Action Network, the Coalition on Homelessness, the Alliance for a Better District 6, Senior Action Network, League of Conservation Voters, Livable City, and others in saying a big "hell no" to Prop. D. If Prop. D somehow does pass, we plan on working to put something on the 2010 ballot that would put real community input and oversight into this clusterfuck. **SFBG**

Jeremy Pollock and Ali Uscilka are on the steering committee of the SF League of Pissed Off Voters, which empowers young people to become politically engaged and educated on the issues. Since 2003 we've been organizing broad-based coalitions to create permanent, progressive, grassroots change. Read our entire voter guide at www.theballot.org.

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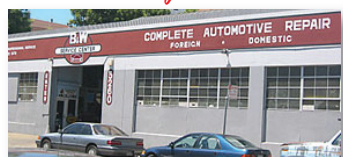


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Chop from the top

Avalos seeks to pare management to save health care jobs

By Rebecca Bowe
rebeccab@sfbg.com

At the Oct. 23 groundbreaking ceremony for the rebuild of San Francisco General Hospital, Mayor Gavin Newsom sang the praises of the public hospital's staff.

"To all the men and women who work in this remarkable place that changes people's lives each and every day ... every time I come here, I realize you're not just saving patients, you're taking care of families," the mayor said. "It's so difficult to see someone in pain. But to see the smile and the pride their loved ones have because of the job you guys have done is something magical."

Yet some health care workers, marked by their signature purple and yellow T-shirts, clearly weren't feeling the magic. As Newsom waxed poetic onstage, they stood clustered in the audience displaying a banner proclaiming, "Keep Public Health Healthy." It was meant as a reminder that SEIU Local 1021, the union that represents certified nursing assistants (CNAs) and clerical workers facing significant slashes in pay in the wake of a city budget cuts, is still pushing to have their salaries restored.

On Sept. 15, 500 CNAs and clerical workers received notice that they would be laid off, although some would be reclassified at lower-paying positions, effective Nov. 15. For the CNAs being demoted, the

reductions amount to an average of \$15,000 annual reduction in pay. For the clerical workers facing downgrades, the cuts reflect an average loss of \$5,000.

It wasn't the first time SEIU workers turned out at one of Newsom's public appearances. Beginning in August, union members began vocally characterizing the layoffs and demotions as a civil rights issue because they disproportionately affect women and people of color. According to a Department of Public Health assessment, 96 percent of the affected employees are people of color and 79 percent are women.

Mayoral Chief of Staff Steve Kawa insisted this wasn't an attack on the city's comparable-worth policy, which guarantees equal pay for work done primarily by women. "We would not do anything against comparable worth," Kawa told the *Guardian*. "Even with the change in status in the wage, these workers will be making 18 percent above market."

But Sup. John Avalos framed it differently. "These people are some of the lowest paid frontline workers in the city," he pointed out a recent Board of Supervisors meeting. "I have spoken to many of them in my district. They're often single women who are raising children, who don't know how they're going to survive."

After angry SEIU members made a series of boisterous appearances at Newsom's gubernatorial



Gavin Newsom proclaims the importance of public health care at a SF General groundbreaking — while cutting pay for the city's frontline health care workers. | GUARDIAN PHOTO BY CHARLES RUSSO

campaign events, the mayor finally agreed to meet with them in talks that were mediated by San Francisco Labor Council head Tim Paulson.

"[Newsom] complained at some length during the first meeting about us attacking him," noted SEIU member Ed Kinchley. "We responded that we're really not attacking him. What we were criticizing was a policy that goes after classifications filled predominantly by women and people of color."

The ongoing flap took a new twist at the Oct. 22 Board of Supervisors meeting, when Sups. Avalos and Chris Daly each announced plans to find funding to

restore the public health workers' salaries. Avalos proposed skimming some excess from management positions, which have swelled in recent years.

"Before cutting vital city services ... we should first look to those who have the most, not to those who have the least," Avalos noted. He said he plans to ask the city controller to draft an annual salary ordinance that would reclassify top management positions in order to free enough funding to stop the demotions and wage reductions for the CNAs and clerical workers.

According to a report issued by the city controller, citywide manage-

ment positions have grown from 739 in budget year 1998-99 to 1,075 in 2008-09, a 68 percent increase. Some individuals were promoted with salary increases ranging from \$20,000 to \$40,000 annually.

"I don't know how one does that," Kawa said when asked about Avalos' proposal. "It doesn't make any sense to me."

Daly, meanwhile, noted that Department of Public Health Chief Financial Officer Gregg Sass had highlighted a preliminary projection for an \$8 million DPH budget surplus in a Sept. 15 memo. Daly announced that he plans to request

CONTINUES ON PAGE 10 »

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ALERTS

By Paula Connelly
alerts@sfbg.com

WEDNESDAY, OCT. 28

E=MHDC2

Attend this fundraiser for the Mission Housing Development Corp., a nonprofit that develops high-quality, well managed, affordable homes and communities for low to moderate income families, seniors, and others. With Latin jazz, performances, food, drink, and spirited drinks.
5:30 p.m., \$150
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Join other activists for a creative nonviolent protest to express outrage at the practices of health insurance companies and to demand public health insurance system for all. Includes street theater and optional civil disobedience.
7:30 a.m., free
UnitedHealth
425 Market, SF
(510) 610-2888

Wet Wednesday

Help raise money to take children from Raphael House, a SF shelter for homeless families, sheltering in Tahoe this winter. Featuring a surfboard raffle, free food, surf movies, and DJ Paul spinning funk, soul, reggae, and hip-hop. A portion of tips and bar sales will be donated as well.

8 p.m., free
Riptide Bar
3639 Taraval, SF
(415) 681-TIDE

THURSDAY, OCT. 29

Strategize for change
Attend a public meeting lead by labor activist Moisés Montoya to discuss the Obama administration's positions on immigration reform, examine the challenges facing immigrant rights activists, and strategies for real change. Discussion includes measures and candidates on the Nov. 3 ballot.
7 p.m., free
Freedom Socialist Party
625 Larkin, Suite 202, SF
(415) 864-1278



Elder Care and African Americans
Join a community conversation about the Elder Care, a community service project of the Association of African American Professionals' (AAP), that helps to provide education about Medicare, Medicaid, senior housing, abuse and other issues affecting African Americans.
1 p.m., free
Love Temple Missionary Baptist Church
8401 Birch, Oakl.
(510) 632-1762

“Fight HIV Your Way”

Attend a viewing of more than 100 photo and essay contest entries representing personal experiences with the fight against

HIV/AIDS to help raise awareness about the disease and inspire people affected by the disease to continue fighting. Local advocates and officials will join in honoring contest winners.
9 a.m., free
Union Square
Geary at Powell, SF
www.fightshivvourway.com

SATURDAY, OCT. 31

Take back Halloween
Rather than kill the hysterical and brilliant event that was Halloween on Castro Street, help create an alternative event without the problems that led it its demise. Wear a costume, be positive and nice to

everyone, clean up any trash you see, and be prepared to dance. There will be at least two mobile DJs, but bring your own self-sustaining music set up if you can. Make sure to be nice to our police officers, too.

9 p.m., free
Embarcadero at Ferry Plaza, SF
www.flashdance.org/hw/halloween2009

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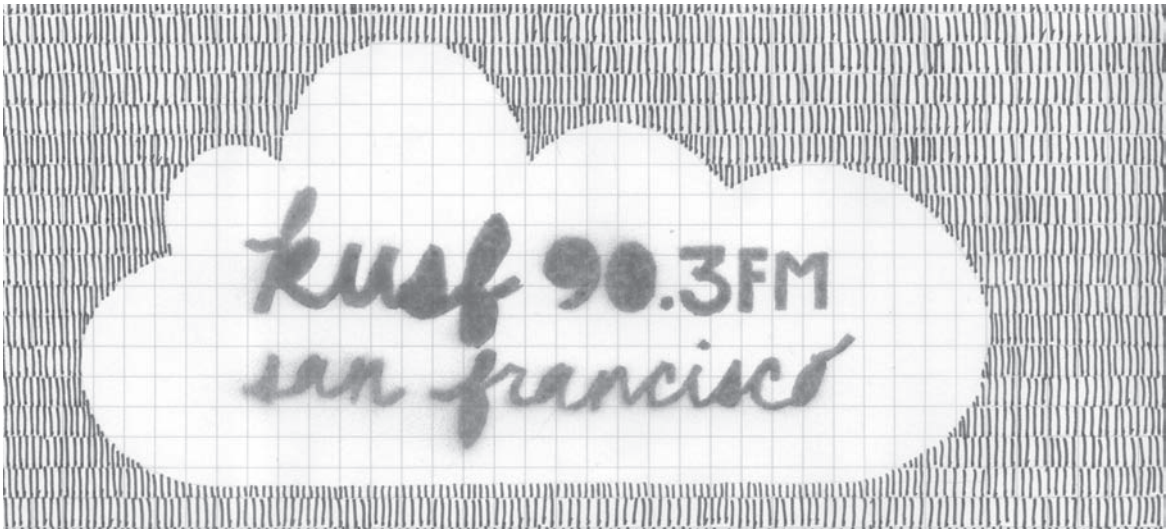
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the money be flagged to go back into the department to stave off deskilling of frontline workers.



When asked if this money was available to fund the CNAs and clerical workers, Sass responded, "I don't think it is." Emphasizing that it's a preliminary figure, he added that "any additional funding, should it exist, is a component of the city's overall ability to stay on budget this year and offset any shortfalls in city revenue ... and address the large projected deficit for next year. I don't see how it could be seen as 'available' until the city has better projections of [other tax revenue]."

"Before cutting vital city services ... we should first look to those who have the most, not to those who have the least."

Sup. John Avalos

Hate thy Neighbor

How the Bible is Misused to Condemn Homosexuality



htnbook.com
Linda J. Patterson

"I hope the universe has far more in store for this poor girl than being an unfortunate fashion footnote. It'll be a sad state of affairs if she's traveling the globe in 25 years, singing that one hit and still sporting or answering questions about her Ed Grimley."

— from "La Roux Serves SF Ed Grimley Realness" posted by Pollo del Mar in the Promosexual blog

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The union had planned for a lengthy session with mayoral staff to continue negotiations on the same day of the supervisors' meeting. But when Kawa learned about Avalos' proposed legislation, he got angry and walked out, according to one SEIU member.

Asked if proposed legislation detracted from the negotiations, Kawa told us that "it made the last one difficult because it was somewhat of a surprise. And usually when you're in good-faith negotiations, you share with the other folks the activities you're up to so that you know that they're actually there to negotiate in good faith."

Back at SF General after the groundbreaking ceremony, Newsom posed for photos with top public health officials, scooping shovels full of loose dirt with golden spades. The giddy atmosphere dissipated when the mayor turned around to find himself ringed by a group of reporters vying for a chance to pepper him with questions. He responded to most of their queries in typical loquacious fashion. But when the *Guardian* asked him to comment on Avalos' proposed legislation, his face darkened slightly. "I don't have any comment," he responded gruffly. Then he was whisked away for more photographs. **SFBG**

Sanctuary showdown

Newsom forces a legal stalemate while hundreds of kids face deportation

By Sarah Phelan
sarah@sfbg.com

City Hall echoed with delighted whoops of *Si se puede!* last week, as a veto-proof majority of the Board of Supervisors voted to give juvenile immigrants their day in court before referring them to federal immigration authorities.

But the battle over the civil rights of immigrant kids is far from over, as Mayor Gavin Newsom, Police Chief George Gascón and U.S. Attorney Joseph Russoniello all insist that they will ignore or defy the city ordinance.

That puts the city in a strange legal position: the supervisors have passed a law that the mayor won't implement — so it's not clear what will happen next.

But here's what is clear — and alarming: under Newsom's policy, which the sanctuary legislation by Sup. David Campos would overturn, large numbers of immigrant kids are facing possible deportation. U.S. Immigration and Customs Enforcement (ICE) spokesperson Virginia Kice told the *Guardian* that 150 juveniles from San Francisco have been referred to ICE since June 11, 2008 when Newsom began requiring that the city's probation officials refer youth to ICE on arrest. Of those, 114 have come into federal custody (and may be facing deportation). Campos, who came to this country from Guatemala as an undocumented teen, said his legislation is a "balanced response" to the shift in sanctuary policy.

Under Newsom's policy, city probation officials are required to refer juveniles booked on a felony and appear undocumented to ICE at the time of arrest.

But under Campos' amendment, ICE referral would not occur unless a juvenile justice court finds the youth guilty as charged.

Mayoral spokesperson Nathan Ballard short-circuited the immigrant community's hopes for due process by announcing that Newsom simply plans to ignore Campos' legislation.

"The Campos bill isn't worth

the paper it's written on — it's unenforceable and he knows that," Ballard told the *San Francisco Chronicle*.

Campos says that's nonsense. "The whole point of having a sanctuary ordinance is that we choose not to be in the business of federal immigration enforcement," Campos said. "We are not an arm of ICE."

In a phone interview, Russoniello told the *Guardian* that Newsom's policy accords juveniles due process at the federal level, and that federal immigration authorities are not interested in going after people who are obeying laws or are simply out of status.

"Our focus is guns, gangs, and drugs," Russoniello said. "But people who are detained should have no expectation that they will not be deported."

In other words, kids who are arrested on felony charges — who may not be guilty — could be deported anyway.

"I don't think we want to be reporting people who aren't worthy of prosecution."

Sheriff Mike Hennessey

"Juvenile Probation Department alerts ICE when an individual comes in that they believe may be a deportable juvenile alien," Kice said. "We dispatch an officer to interview the juvenile, elicit biographical information, and do background checks to see if they have a legal basis for being in the country."

So where are the kids Newsom has turned over in the past year? Hard to say. Kice said the federal Human and Health Services' Office of Refugee Resettlement is responsible for ensuring that kids

receive appropriate care and protection. "We no longer deal with the custody issues related to juvenile cases," Kice added.

Russoniello said he doesn't know the whereabouts of the 114 juveniles placed in federal custody since Newsom's policy took effect in June 2008, but dismissed such concerns as "pretextual."

"Before June 2008, the city's pretext for sending [Honduran teenagers] back home was to reunite them with their family. Now the complaints are they are being ripped away from their families," he said. "The Campos legislation is mute, it's irrelevant, and it's contrary to federal law, and I think the mayor and the chief of police both agree."

Chief Gascón, concerned about the lack of due process and kangaroo courts at the federal level that he experienced as police chief in Mesa, Ariz., recently told the *Guardian* he hoped to see Campos and Newsom find a compromise.


Gascón, who was appointed by the mayor, now says he believes Newsom's hands are tied because of federal laws. "I don't think the mayor has a choice," Gascón told

the *Chronicle*.


But Sheriff Mike Hennessey, whom ICE pressured to amend his department's policy toward immigrant detainees last year, thinks the Campos amendment is reasonable. "I don't think we want to be reporting people who aren't worthy of prosecution," Hennessey said. "Federal law says that if a probation officer violated the Campos' amendment, they could not be penalized, under federal law," Hennessey explained. "That's different from saying they are mandated to report juveniles to the federal authorities."

Juvenile Probation Department Chief William Siffermann told the *Guardian* that his agency "will continue to discharge its duties and responsibilities in a manner that conforms with all laws and await the outcome of the San Francisco legislative process."

"At the conclusion of that, we will confer with the city attorney and outside legal counsel around any impacts this would have on existing protocols." SFBG



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Poor turnout

Global poverty demonstration sets world record, despite lackluster U.S. showing

By Sarah Morrison
news@sfbg.com

The Guinness World Record for the largest mobilization of human beings was recently broken when 173 million people demanded that their governments eradicate extreme poverty around the world. But U.S. media barely noted the call and San Francisco's event had low attendance, suggesting an uphill struggle for the cause in the world's richest nation.

Millions gathered at more than 3,000 Stand Up, Take Action events in 120 countries Oct. 16-18 in an attempt to put pressure on governments to achieve the United Nations Millennium Development Goals, but less than 30 people gathered on the steps of San Francisco City Hall to support the movement.

Sup. John Avalos was one of the speakers at the event, organized by a coalition of local activist groups and student volunteers. Admitting that he was "expecting it to be a little bigger," Avalos said the event was just the start of what needed to be a much larger movement by the American people.

"There is a strange phenomenon occurring at the moment. It's as if people are a little bit asleep about the need to be active," Avalos told the *Guardian*. "Because we have an administration they view as being more supportive of human rights and economic and social justice, people are being lulled into thinking things will just get better."

Standing just a short walk away from the birth place of the United Nations, Avalos bought attention in his speech to the rich history San Francisco has in mobilizing social change. "We do the best to live up to it, but we have a long way to go. Around the world this is the time to uproot poverty — we try to provide a safety net, but it could be stronger."

The Stand Up, Take Action, End Poverty Now! campaign is in its fourth year and is organized by the UN Millennium Campaign in an attempt to raise awareness of the Millennium Development Goals (MDGs), a series of benchmarks designed to eradicate global poverty.

At the United Nations Millennium Development Summit in 2000, 189 world leaders promised to "end poverty by 2015." The eight goals include eliminating extreme

poverty and hunger, achieving universal primary education, and combating HIV/AIDS, malaria, and other diseases.

Rep. Barbara Lee (D-Oakland) has authored or coauthored every major piece of legislation dealing with global HIV/AIDS issues since she was elected to Congress. She told the *Guardian* that MDGs must be placed in context with poverty in America. "Sometimes people argue that we must look after our own first, but my position is that if you look at the eight Millennium goals, they all apply to our own country too," Lee said. "Look at the plight of people who are disproportionately affected by HIV/AIDS in our country — especially in African American and Latino communities."

"With the economic downturn, poverty rates in America are soaring, putting more people into circumstances the MDGs focus on outside of America," she continued. "I think it really is important to make those connections."

Lee compared the foreclosure crisis and lack of regulation in the financial markets over the last eight to 10 years to the "wild West" and calls America's 47 million uninsured a "moral disgrace."

"It is about priorities and political will, and this will be determined by the voices of people saying it must be done," she said. "People have to push for these changes and remember that it didn't just stop with the election. We have to raise awareness while at the same time working on changing policy. Otherwise we can get stuck debating issues and not doing the work that has to be done to change these very deplorable conditions."

Sup. David Campos was the only other supervisor to speak at the Civic Center event. He said he is committed to the fight against global poverty and wants to see the government represent the values San Francisco was founded on.

"We need to shed light and bring attention to one of the largest issues facing the world today — severe poverty," Campos said. "I really believe that as a city, as a state, and as a country, we not only need to make sure we push the U.S. to follow the lead of other countries, but actually become a leader in making these Millennium goals a reality."

After the event, Campos told the



The crowd was small but the issues were huge as San Francisco joined an international day of activism around global poverty. | GUARDIAN PHOTO BY SARAH MORRISON

Guardian: "It doesn't surprise me that more people didn't show up to the event. But part of the task is to spread the word. San Francisco has been a leader in a number of these issues in the past, and I think we should play a key role in this one."

Campos said that one solution might be to put forward a resolution before the Board of Supervisors to support MDGs and have the city take a formal position on it.

"It is definitely something we are talking about to demonstrate San Francisco's commitment to the issue," he said. "A lot of people don't know about the goals, or the fact that the U.S. hasn't really made them a priority. We need to spread the word and let people know this kind of a movement is only going to be a success if people take it upon themselves to play a leadership role."

Brian Webster, a volunteer who organized the SF event, drew attention to the large number of supporters for the MDGs in California. More than 250,000 people have signed up for the One Campaign, a global NGO that partnered with the U.N. Millennium Campaign in the events.

"For campaigners, it is now a matter of trying to join together and identify vast strategies to communicate what needs to be done," Webster said. "We will continue to educate communities, politicians, and civic leaders in what can be done this month, in the next six months, and ultimately, in the next six years."

While the Bush administration rarely mentioned MDGs while in office, many activists believe President Barack Obama's public recognition of the goals at a recent U.N. summit demonstrates a change in American policy.

"In other countries, there has been more education and awareness about the goals. But here in America, it is almost like we are starting eight years late," said Anita Sharma, the North American director for the U.N. Millennium Campaign. "President Obama has said that the MDGs are American goals and has even talked about his plans for achieving them."

Also, despite the low numbers at the San Francisco event, Sharma says more than 190,000 people from North America participated in last weekend's campaign, an increase of more than 70,000 from last year's attempt.

"It's not like Americans don't care about global poverty — in fact we give more in charitable contributions than any other country in the world," she said. "It just takes quite a lot to get Americans into the streets and mobilized. There needs to be more education out there, that's all."

Ananya Roy, a UC Berkeley professor of city and regional planning and education director of the Blum Center for Developing Economies, says she doesn't think MDGs can be achieved worldwide by 2015. Even so, she stressed the important role they played in the framework of development.

Speaking at UC Berkeley's Stand Up and Take Action Event, she said: "The goals are important because they are seen as a new global social contract that makes issues of poverty and inequality quite urgent. They also come with measurements and targets, which is meant to create accountability."

Roy placed particular emphasis on the eighth goal: building a global partnership for development. She noted that that increased awareness

can change the ways the U.S. and European governments operate in terms of aid and trade.

"This multilateral contract requires more than simply the action and leadership of the U.S. and Western Europe," she said. "We need to think about poverty and inequality that is immediately around us, understand how we are involved in the production of depravity, and then we must act in solidarity."

"We need to be thinking about poverty as it exists here in the U.S. and not just as an abstract problem that belongs to someplace else," she added. "It is also our problem."

According to a 2009 U.N. report, progress toward achieving the MDGs has been slow in some cases and certain achievements have been reversed by the economic downturn. The report estimates that there will be 55 million to 90 million more people living in extreme poverty than anticipated before the crisis.

For Chandler Smith, media coordinator for the One Campaign — which campaigns for better development policies and more effective aid and trade reform — the Guinness certification marks progress toward achieving the MDGs. "That this year is breaking another world record speaks to the power of people to organize around the world, shows that we are a global community, and that there is a sustainability in the movement," he said.

"As for the North American aspect, we are always trying to educate people more about these issues. Our results show that a lot of our work has been done — but that we also have more work to do." **SFBG**

We want free parking!

By Steven T. Jones
steve@sfbg.com

GREEN CITY The strong visceral reactions to extending parking meter hours in San Francisco and Oakland present a difficult challenge to those who seek to have motorists pay for more of their societal impacts and help offset declining public transit resources.

When the San Francisco Municipal Transportation Agency held an Oct. 20 public hearing on its proposal to extend parking meter hours to evenings and Sundays in order to better manage parking demand and raise \$8.8 million for Muni in the process, the proposal was fiercely attacked as a tax on motorists and burden on businesses.

That outrage was expected from conservative factions — landlords, west side residents, and much of the business community — who consistently oppose progressive reforms. But it was surprising to hear the antiwar ANSWER coalition, an immigrant group, and self-described socialists also angrily opposing the proposal.

"The working class is being driven out, and I hope this is the straw that breaks the camel's back," ANSWER's Forrest Schmidt said at the hearing, calling for taxes on rich individuals and companies instead. "Someone else needs to pay for the budget deficit that giant corporations created."

"This is a class issue. The rich and the well-to-do don't have to worry about where to park in this small and crowded city. They have garages or can afford to pay for parking. It is overwhelmingly working class people who are being hit and who will be hit much, much harder if the new policy goes into effect," ANSWER (which stands for Act Now to Stop War and End Racism) wrote in a press release the next day.

But it's a demonstrably false statement that the working class will be disproportionately affected by the proposal. Average incomes for drivers are far higher than those of Muni riders, who have borne the brunt of MTA budget cuts and will be hit even harder if this proposal fails.

A recent Transportation Authority study associated with the stalled proposal to charge a congestion-pricing fee on motorists entering the city core found that only 6 percent of them earned less than \$50,000 per year. And in the census tract around ANSWER's Mission District office, where Schmidt said poor workers

who need cars are being aggressively ticketed, less than half the households actually own cars.

Beyond the fact that drivers are generally richer than the carless, there's the established fact that they don't come anywhere close to paying for their full societal impacts, from road building and maintenance to health care costs from accidents and air pollution to global warming.

"These are facts that a lot of people ignore," said Tom Radulovich, executive director of Livable City, calling ANSWER's position "just a very limited perspective that they haven't thought through yet."

Indeed, when I discussed the campaign with ANSWER's regional director, Richard Becker, his arguments were almost entirely anecdotal. "I participate in the scramble for parking on a daily basis," he said.

The emotional reactions to taking away free parking also cause critics to lose sight of the facts. The proposal only affects metered spots in commercial districts, not street parking in neighborhoods. And the study treats every neighborhood differently based on parking demand, with the goal of reaching 85 percent occupancy to make parking more available — the very thing many critics of the proposal are demanding.

"They don't understand that if we don't raise the price of parking, we're going to raise the price of Muni. They are extremely naïve beyond all reason," said Jason Henderson, a San Francisco State University geography professor who has studied the politics of parking and is current writing a book on the subject.

"There are people who want to democratize unsustainable lifestyles," Radulovich said, calling it "a strategy without a future."

Transportation activist Dave Snyder got into a heated discussion with some ANSWER members outside the hearing room, faulting them for failing to oppose the Muni fare hikes and service cuts that were approved last spring and for refusing to accept the need to discourage environmentally damaging activities like driving cars.

"To use price to discourage that is indeed a regressive tax. It's still worth doing, but we have to think about [ANSWER's reaction]," Snyder later told us.

But Henderson, Snyder, and Radulovich see a silver lining in this discussion. "It's a sign of progress," Henderson said. "The more this floats to the surface and we can deal with it now, the better we'll all be in the long run." **SFBG**

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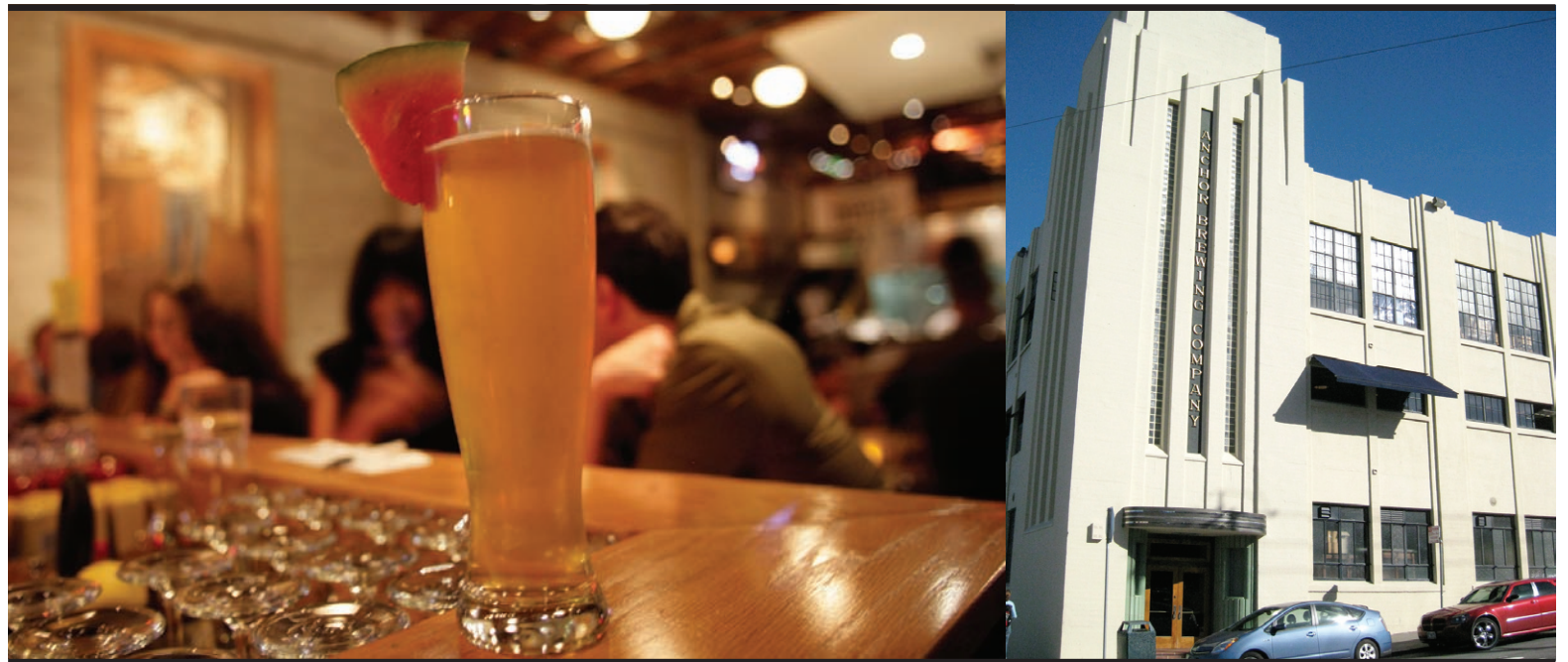
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food + drink

Anchor Brewing (pictured right) became a pillar of the Northern California craft brew scene as far back as 1896, while 21st Amendment blasts through the new millennium with canned versions of innovative brews like Hell or High Watermelon Wheat (pictured left).

21ST AMENDMENT PHOTO BY RORY MCNAMARA



Beer here!

Why choosing Bay Area craft brews is good for the earth, the economy, and your palate

By Molly Freedenberg
molly@sfbg.com

It all started with Stella.

I'd made my weekly (OK, sometimes twice or thrice-weekly) stop at Amnesia and ordered a pint of the Belgian lager not-so-affectionately known among beer snobs as "British Budweiser." Why Stella? It's light, easy to drink a lot of, and feels classier than PBR. So when I'm not on a \$2-a-beer budget, Stella Artois is often what I order.

This time, however, the mustachioed bartender Matthew Harman didn't simply pour me a glass. It was earlier than usual. He had some time. And he knew me well enough to guess I might be open to the speech he was about to give.

"Do you really want a Stella?" he asked. "Because there are better beers that aren't shipped halfway across the world and owned by InBev." I consented to let him give me tastes of alternatives and eventually settled on a slightly more hoppy but equally drinkable lager from Sudwerk brewery in Davis.

I enjoyed the beer. But better yet, I enjoyed the wake-up call. Though I've become accustomed

to buying groceries, clothing, gifts, coffee, and even liquor from local, independent manufacturers and retailers, when it comes to beer, I've been lazy. I don't think before I drink.

What's worse? I live in the land of craft brews. Though there are now 1,500 craft breweries nationwide, the movement started in Northern California, Oregon, and Washington — with flagship brands like Anchor, Pyramid, and Anderson Valley within driving distance (or, in the case of Anchor, a stone's throw) from my office. And as the industry has grown and changed, there are ever more options for a range of palates — and purses. In short: there's little excuse for thoughtless imbibing.

So why drink local? First, there's the environmental reason: it requires a lot of energy to ship all those heavy bottles and kegs full of liquid across the country and around the world. Then there's the wanting to support the local economy: money spent on Bay Area businesses stays in the Bay Area. There's the more intangible concept of local pride. "We support our lousy local sports teams," says Lars

Larson, master brewer at Berkeley's Trumer Brauerei. "Why not support our local brewing excellence?" And perhaps most important is the taste: beer, like produce and dairy products, is best when fresh.

But the world of beer-making is complex. When it comes to assessing a brewery's greenness, for example, the question often becomes: how green? If you grow your own hops but send them to Wisconsin for brewing, is that still environmentally sound? Or if a brewery is based in Seattle but makes beer in Berkeley, does it still support the local economy? The answers vary and can be subjective. But the good news is that whatever the reason for wanting to choose brews more thoughtfully, there's a nearby option — or 12 — to satisfy it.

If you still just love the taste of Stella, or want an import that has no local substitute (like Guinness), or appreciate that the Budweiser you're sipping was probably made in a brewery 60 miles away, well, more power to you. Even Harman won't argue (though he'll happily give tastings of alternatives to anyone who stops by the Valencia Street bar Sundays at 6 p.m.). The real point is to use the same criteria for choosing beer — values, politics, and palate — you do for food and wine. Here's hoping our guide to some of the Bay Area's famed and favorite breweries will help you make that decision.

ANCHOR BREWING COMPANY

This landmark brewery has existed in one form or another since 1896, making it the granddaddy of Bay Area brewing. Its current identity comes to us with thanks to Fritz Maytag, who bought 51 percent of the operation in 1965 and is still the driving force behind the company best known for its unique Anchor Steam beer. We love Anchor's handcrafted brews, commitment to the community, and willingness to experiment with new ideas, including distilling gin and whiskey. 1705 Mariposa, SF. (415) 863-8350, www.anchorbrewing.com

ANDERSON VALLEY BREWING COMPANY

This pillar of the Bay Area craft brew scene has been building its reputation on balanced, drinkable options like Boont Amber since 1987. Other favorites include the nearly hopless Summer Solstice, the oh-so-hoppy Hop Ottin' IPA, and the Brother David line of abbey-style ales (named for Toronado owner David Keene). But we're particularly excited about the 2009 Estate Fresh Hop beer, produced with hops grown on brewery grounds (where, by the way, all water is taken from wells on the property and all beer is made in a facility that's 40 percent solar-powered). 17700 Hwy 253, Boonville. (707) 895-2337, www.avbc.com

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LIGHT BEER'S PLIGHT

I like to drink beers. Plural. I'm the guy the ad men were thinking of in that classic jingle, the one that goes "Shaefer is the one beer to have when you're having more than one." One summer a few years back, my friends and I polished off 1,000 cans of beer over a four-day weekend on Lake Shasta; there were only about 10 of us drinking. Do the math on that one, and you get a sense of my taste for the blessed amber fluid.

But that was then, and this is now. And today I have two kids who wake up at 6 a.m. and keep me on the go day and night; I'm not as young as I used to be; and I can't handle the intoxication the way I once did.

But I still drink beers, plural, every day, and I'm not about to give it up. What I've done is switched to light beer. Correction: "Light" is a bad word. Among serious drinkers, it's called "session beer."

It's a choice more and more people are making in this country — beer with lower alcohol content is one of the fastest growing parts of the industry. But it presents a problem: how do you drink local (and high quality beer) when most of the craft breweries and brewpubs focus almost entirely on the heavy and the strong?

Quick definition here: light beer is generally promoted and advertised as having fewer calories than regular brew. But I could care less about beer making me fat (I can always give up food). What I'm talking about is what's



The only craft brewer in the country making "light" beer is Minhas in Wisconsin.

known in the business as ABV; that's alcohol by volume. Typical American beer — say, Budweiser — runs about 5 percent. Typical craft brew — say, Anchor Liberty Ale — is about 6 percent. The more serious stuff is even stronger — Lagunitas Maximum India Pale Ale, for example, clocks in at 7 percent.

Typical light beer — say, Bud Light, at 4.2 percent ABV — has almost 20 percent less alcohol than Bud, 30 percent less than Liberty Ale, and only about half as much as some of the more extreme brews.

And for those of us who would rather have four light beers than two Imperial Red Ales (and really — in America, is that even a choice?), the

craft brew pickings are fairly slim. Especially in Northern California.

"You are living in the land of the IPA," Bill Manley, communications coordinator for Sierra Nevada brewery, which makes no lighter beers, told me.

It's not as if we're without choices. Anchor makes a Small Beer (with the leftovers from its brutally strong Barleywine Ale) that comes in at about 3.5 percent ABV, but you almost never see it in stores. The 21st Amendment brewpub makes an excellent Great American Bitter that meets the session-beer standard of less than 4.5 percent. Magnolia makes an English Mild, and there's Stone

CONTINUES ON PAGE 18 »

Beer CONT. »

MOONLIGHT BREWING

Beer drinkers looking for a truly local, truly independent brewery need look no further than this Sonoma County one-man operation. Well-respected brewer Brian Hunt established the tiny business in 1992 and still delivers his keg-only offerings like Death and Taxes black beer, Reality Czeck pils, and Homegrown Fresh Hop Ale himself. Hunt also has been growing a share of his hops onsite since 2003. Santa Rosa. (707) 528-2537, www.moonlightbrewing.com

PYRAMID BREWING COMPANY

One of the first craft breweries to appear on the public's radar, this Seattle-based company also has been operating out of its Berkeley brewery and alehouse since 1997. Until recently, Pyramid operated as a publicly-owned company; now it is part of the Independent Brewers Union. Under this arrangement, the brewery is owned by East Coast brewers Mad Hat but conducts its business as an autonomous unit. The company also has revamped

its image, renaming classics like Pyramid Hefeweizen (now Haywire Hefeweizen) and Pyramid Apricot Ale (now Audacious Apricot Ale) and introducing a host of new offerings — some only available at Pyramid brewpubs. But with locations in Sacramento, Walnut Creek, and Berkeley, that means plenty of access to exclusives like the nitrogenated Draught Pale Ale or the session beer Crystal Wheat Ale. 901 Gilman, Berk. (510) 527-9090, www.pyramidbrew.com

RUSSIAN RIVER

Now based in Santa Rosa, the brewery most famous for its Pliny the Elder Double IPA used to be owned by Korbel Champagne Cellars. Vinnie Cilurzo and his partner bought the business in 2003, but have continued to combine aspects of both industries, including a line of beers that are aged in used wine barrels from local wineries. Look for tasting nights of this special line, nicknamed the "Tion" beers, at pubs like Toronado. 725 Fourth St., Santa Rosa; (707) 545-BEER, www.russianriverbrewing.com

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Beer CONT. >>

SIERRA NEVADA

The big news surrounding the Chico-based brewery that introduced much of America to Pale Ale is its upcoming Estate Harvest Ale, inspired by the winemaking of its Napa and Sonoma neighbors and made with hops and barley grown onsite. Also exciting? Two collaborations with Maryland-based brewery Dogfish Head — Limb and Life, released on draft this month, and Life and Limb, due out in 24-oz bottles and limited draft in November. 1075 E. 20th St., Chico. (530) 893-3520, www.sierranevada.com

SPEAKEASY ALES & LAGERS

Many beer drinkers gravitate to Speakeasy because of the distinctive, noir-feeling of its packaging and stay for the big, satisfying taste of classics like Big Daddy I.P.A. and Prohibition Ale. Though the Bayview-based brewery's offerings are available on tap and in the bottle all over the Bay Area, we suggest visiting a Firkin' Friday happy hour open house at the brewery from 4 to 9 p.m. every week. 1195 Evans Ave, SF. (415) 64-BEER-1,

www.goodbeer.com

TRUMER BRAUEREI

This Berkeley brewery encompasses what's advantageous about imported *and* local beers. The only non-Austrian outlet for this 400-year-old recipe gets many of its ingredients from its sister company in Salzburg. But bottles, packaging, and, of course, the beer, all are made in the East Bay. What makes Trumer special is a process called "endosperm matching," which means brewers separate the barley husks from the starchy endosperm during milling, then reintroduce them at the end of the process to highlight the warm, toasty flavor of the malt. Trumer also uses a process called *krausening*, a slow, secondary fermentation that helps build natural carbonation. (One reason for its signature glassware is to show off the tiny Champagne-like bubbles.) 1404 Fourth St., Berk. (510) 526-1160

21ST AMENDMENT

This Prohibition-themed South Park brewery has been getting lots of attention lately for its canned craft beers — Hell or High Watermelon Wheat Beer and

Brew Free! Or Die IPA — and for good reason. Though cans are the best way to keep beer fresh (since sunlight can't penetrate metal), convenient for carrying, allowed at locales where glass isn't, and (let's face it) good for shotgunning, the delivery method has long been associated with cheap, watery beer. But this stigma seems to be slowly eroding, thanks in no small part to forward-thinking breweries like 21st Amendment.

563 Second St., SF. (415) 369-0900, www.21st-amendment.com

We realize that this list is only a tiny glimpse at the myriad breweries, alehouses, brewpubs, and better beer bars in and around the Bay Area. Indeed, *Northwest Brewing News* lists more than 100 such places between Bakersfield and Blue Lake — and we're willing to bet there are many more. Check our Web site for information and extended interviews about breweries like Bear Republic, Shmaltz, Thirsty Bear, Triple Rock, and Magnolia, plus recommendations from beer experts at Toronado, City Beer, and Healthy Spirits.

Still think we're missing someone? Let us know. **SFBG**

LIGHT BEER'S PLIGHT

CONT. >>

Levitation Ale (4.4 percent). But again: check out most liquor stores and none of those are on the shelf.

Across the country, that's starting to change. Lew Bryson, a beer writer and blogger in Pennsylvania, has started the Session Beer Project (sessionbeerproject.blogspot.com) to share information about full-flavored, high-quality brews that don't knock you silly after a bottle or two. "There are more people like us than most craft brewers would credit," Bryson told me.

The term "session beer" comes from England. By some accounts, it dates back to World War II when pubs were only open for short "sessions" so the workers could get back to the munitions plants in a relatively functional state. By Bryson's definition, a session beer has an ABV below 4.5 percent and doesn't overwhelm the party.

There are distinct advantages to lower-alcohol beers. "I was at a session brew festival two years ago and went through six pints in about two hours," he said. "I keep a Breathalyzer in my car, and when it was time to go home, I blew .02" — well within the legal limit in every state in America.

A brewpub near Bryson's house on the outskirts of Philly sells a Belgian ale called Mirage with an ABV of just 2.9 percent. "I can have a couple of pints with lunch and it doesn't blow my entire afternoon," he said.

Yet the reluctance remains. "A lot of brewers, they hear low-alcohol and they think light beer — and that's the enemy," Bryson said.

Mike Riley, marketing director at Anderson Valley Brewing that makes no beer with less than 5 percent ABV, added: "It's one of those stigmas that's gone on for a long time."

In fact, I could only find one craft brewer in the country that actually makes a "light" beer: Minhas Brewery in Monroe, Wis., which makes Huber Light and Minhas Light. "People were asking for it," Gary Olsen, the brewery manager told me. "Our first reaction was, why make something that doesn't taste like anything? But we found out you can make a very good lighter beer."

Yes, indeed. And when Anchor starts making (and marketing) Liberty Ale Light, I promise — I'll give up Bud Light forever. **(Tim Redmond)**

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What if ...

By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS Surreally, I find myself a student at Kennesaw State University north of Atlanta. It's weird. Not the least because I am not really of course a student. I'm a guest of the university. Technically I'm a guest of the university.

Romea is the rock star. I'm a tag-alonger, which suits me. Turns out I am good at tagging along. Sometimes I even say things. For example, I have managed to interject the word "barbecue" into several cuisinney conversations, and while they acknowledge it exists, days pass before anyone offers to take us to it. Liberal academic smarty-pantses in the South (or at least here) associate barbecue with Republicans, I find, and therefore don't want any, at worse, or at best consider it a guilty pleasure. To which I say ... well, to which I am speechless, actually.

Being a hanger-onner, I hang on, biding my time in respectful silence and tiding myself over (to the amusement of our hostess) with fried chicken wings from the grocery store deli. Next week in North Carolina, I know, I will have my way. My way = pulled pork and sweet tea.

Speaking of sweet, Romea and me are so increasingly insanely lovingly besmoldered of each other, I don't think we can at this point bear to be apart. There are physical symptoms. And it's so great to be so in love with a writer, but so strange to not be able to read her novels. Not to mention her short stories. One of which I have heard her read now twice, and I've read it on paper, and am just now beginning to get an inkling of what happens.

I know I'm going to be fluent in German one day, but ...

I mean, I feel certain about Romea. About us. I have never been more sure of anything, but ...

Well, her love poems to me she has the decency to write in English, at least, and with all the possible objectivity in the world I can say that they are wonderful, but ...

You know, it could take decades. I could be old, and about to die happy, in love and in German, as I imagine, before I can really really read one of her novels, and ...

I mean, not that it could possibly matter ... not that in fact it isn't half the fun of it, not knowing, but what if ... *what if* I ultimately only then find out that I find her prose slightly somewhat stilted? Or something. I'm just asking.

This afternoon Romea rocks the Goethe Institute in Atlanta. This morning, against the worst odds ever, we sit side by side on our comfy bed in the cozy attic apartment of KSU's International House, her practicing today's reading aloud, in German, me trying to write in English, and about 20 guys in work boots walking with Southern accents on our heads, sliding ladders, scraping shingles, hammering roof nails, staple-gunning ... Outside our window, on the lawn, there's a generator, a table saw, and a 100 percent chance of rain. Thunderstorms, actually. I can't wait. It's going to seem so quiet, so calm, *ka-boom*.

I've danced to a lot of things in my day, but can't quite pick the beat out of this one. Still, I have something to say. It's just going to be hard to understand me over all this racket. One day in Berkeley, I said ONE DAY IN BERKELEY when Vik Wholesale was closed, I mused with the Maze at India Chaat & Sweets over curry goat. Curry goat! Well, goat curry, technically, is what they call it there. And it's \$12.99. Almost all their stuff is more than \$10, which would explain why no one else was eating there.

Oh, but it was so quiet. I could hear the Maze's musings, and he could hear mine, and neither of us had to raise our voice, as I recall. In fact we kind of whispered.


And the curry goat curry was great. But really, why anyone would want to eat there except in an emergency (i.e. Vik's is closed) ... is far, far beyond me.

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THURSDAY OCT. 29

MUSIC

Valient Thorr

Annie’s Social Club isn’t a huge venue, so beware of flying sweat. Valient Thorr singer “Valient Himself” has been known to shower the audience with a little rock-juice, flicking it about when not actively belting colloquial, clever lyrics about government conspiracies and being from Venus. In addition to their interplanetary concept, the Thorriors crank out some infectious, frantic tunes, melding punk, classic rock, and stoner metal, and their live show is catalyzed by the boundless energy of Mr. Himself, who works three times harder onstage than most of his peers — gotta stockpile armpit ammo somehow. **(Ben Richardson)**

With Early Man, Hightower, Nihilist, and DJ Rob Metal
8 p.m., \$10
Annie’s Social Club
917 Folsom, SF
(415) 974-1585
www.anniessocialclub.com

EVENT

Thelonious Monk: The Life and Times of an American Original reading

Hey jazz cat, think you know about Monk? Really? Riddle

me this, Poindexter: how come you ain’t hip to Robin D.G. Kelley’s new Monk biography, published by the Free Press? It’s the first full biography of the man, with full access to the family’s archives and dozens of interviews. Kelley has been working for years with Monk Institute founder Thelonious Monk Jr. No other scholar has had such access and support from the Monk family. Well? You were probably too busy playing bongos and huffing the muggles. Lucky for you, Kelley — one of the most eminent scholars on the AfroSurreal — is doing a reading and Q&A at City Lights. Can you pull yourself away from your angst long enough to join us? Solid. **(D. Scot Miller)**

7 p.m, free
City Lights Books
261 Columbus, SF
(415) 362-8193
www.citylights.com

FRIDAY OCT. 30

DANCE

Trey McIntyre Project

In the last dozen years, Trey McIntyre has choreographed dozens of dances proving that ballet can be entertaining without being stuffy. His dances are fast, packed with action, and often witty. Three

years ago, the Kansas-born, Texas-trained choreographer finally took the big step and started his own company. The Trey McIntyre Project is based in Boise, Idaho, because (as he has said) it’s a beautiful place to live and the city has given the company a home. But these excellent dancers, including Lines Ballet alumnus Michael Schert, are not in Boise all that often. Now that McIntyre has his own company — rather than just having his work in rep programs — presenters have become more focused on this gifted and genial choreographer. The key piece in the company’s San Francisco premiere is the recent *The Sun Road*, inspired by and including video images of dancers and Glacier National Park. **(Rita Felciano)**

8 p.m., \$28
Jewish Community Center
3200 California, SF
(415) 292-1233
www.jccsf.org

EVENT

“Very Postmortem: Mummies and Medicine: A Ghoulish Gala”

Timeless as the sands that blow across the Valley of the Kings, the legend of the mummy’s curse has fascinated the West since Howard Carter first broke the seal of Tutankhamen’s tomb back in 1922 — giving rise to a bevy of monster movies rang-

ing from the atmospheric Universal classics to horrific modern-day interpretations. Though it’s not Hollywood’s favorite gauze-wearing ghoul Imhotep, San Francisco’s Legion of Honor does indeed have a real-life mummy from ancient Egypt, Irethorrou, which returns to the city after 65 years, accompanied by a host of authentic antiquities for “Very Postmortem: Mummies and Medicine,” an exhibit that kicks off with a Halloween party even Boris Karloff would be proud of. Featuring an unbeatably authentic and spooky setting along with demented dancing, drinks, and DJs, this “Ghoulish Gala” should be more fun than you can shake the scroll of Thoth at. **(Sean McCourt)**

8 p.m., \$65–\$85
Legion of Honor
100 34th Ave., SF
(415) 750-3548
www.famsf.org/legion

PERFORMANCE

“Muni Diaries Live! Under the Influence”

“Just another day on Muni, fuckin’ Muni.” This could be any Fast Passer’s mantra, but it has lodged itself into San Francisco’s conscience as the opening line in the now-infamous Chinatown beatdown YouTube video. If you have yet to witness the videotaped brawl, then I suggest you head

to the Make-Out Room for “Muni Diaries Live!” where I’m sure there will be at least one retelling. Everyone’s favorite transit blog brings the boozy truth with a night of spoken word, musical numbers involving the 38, and transit-related cheers from the Cock Ts, a burlesque cheerleading squad. And we all know making out leads to limp bus-floor condoms, so Good Vibrations is offering prizes for the best “How did the condom get on the bus?” erotic short story. Wear your best transit costume and celebrate Halloween early with ghouls and crackheads. **(Lorian Long)**

7:30–9:30 p.m., free
Make-Out Room
3225 22nd St., SF
(415) 647-2888
www.makeoutroom.com

SATURDAY OCT. 31

FILM

The House on Telegraph Hill

As any film fan knows, the “house” of a scary-movie title is mos def not a place you wanna go: *The Old Dark House* (1932); *House on Haunted Hill* (1959); *Last House on the Left* (1972); *The House By the Cemetery* (1981); *House of 1,000 Corpses* (2003) — not to mention *Don’t Go in the House* (1980), probably the

most exacting argument *ever* against entering strange dwellings. It’s time you found out we’ve got one of those bad places right here in San Francisco: *The House on Telegraph Hill*, a 1951 film noir directed by Robert Wise. Though it’s not really horror, per se — leave that to Wise’s *The Haunting* (1963) — it does involve suspense, identity theft, and murder, plus the added bonus of Oscar-nominated art direction. PS: *Telegraph* co-features with 1974’s Cesar Romero-starring “oral scare film,” *The Haunted Mouth*. Open up! **(Cheryl Eddy)**

8:30 p.m., \$10
Oddball Films
275 Capp, SF
(415) 558-8117
rsvp@info@oddballfilm.com
(RSVP required due to limited space)

PERFORMANCE

ShadowLight Theatre

In the Bay Area, we’re lucky to be surrounded by all manner of theater companies — and among the most unique is ShadowLight Productions, founded by Larry Reed, one of few Americans to be an expert in traditional Balinese shadow puppetry. ShadowLight is currently performing *Ghosts of the River* (see www.shadowlightghosts.org for details) and putting on a special free

It should be more fun than you can shake the scroll of Thoth at.



Halloween event for fans of old-world entertainment: *The Metamorphosis of Karaghiozis*, with Greek shadow theater performer Leonidas Kassapides. This folktale set during the Ottoman Empire offers imaginative storytelling with magical shadow trickery — eye candy treats for the young and old. **(Jana Hsu)**

7 p.m., free
Union Square
Powell at Geary, SF
www.shadowlight.com

EVENT

“Journey to the End of the Night”

Have you ever fantasized about getting chased through San Francisco’s piss-stained alleys, up and down its elevated terrain, or between its many interstices by zombies or some other form of the undead? Or maybe you’re just looking to abort that sugar baby you conceived after gobbling up an entire bowl of candy corn and Tootsie Rolls? Either way, this Halloween the urban provocateurs of SFZero invite you to stop waiting for the H1N1 apocalypse and play with your city’s geographical possibilities. Treating the city as a haunted funhouse, and implementing the good ol’ Situationist-inspired urban rearranging tactic of the *dérive* — in this case, the hyperactive *dérive* — partici-

pants are promised new perspectives of SF’s spaces and peoples. **(Spencer Young)**

7 p.m., free
Starts at Steuart between Market and Mission, SF
www.sf0.org

SUNDAY NOV. 1

MUSIC

Possessed

Possessed has been through enough lineup changes and break-ups to scuttle six lesser bands, but the San Francisco legends are still gigging. Often credited with inventing death metal, their 1985 album *Seven Churches* (Relativity/Combat Records) was a pivotal moment in heavy music’s development, inspiring a whole generation of fleet-fingered guitarists and grunting, guttural vocalists. Though original member Jeff Becerra is now surrounded by a cast of relative unknowns, those wanting to bathe in a bit of Bay Area headbanger history would do well to check out this pioneering band. **(Richardson)**

With Impaled, Sadistic Intent, Witchaven, and DJ Rob Metal
6 p.m., \$25
DNA Lounge
375 11th St., SF
(415) 626-1409
www.dnalounge.com



MUSIC

Día de los Muertos Family Concert

Mexican folklore tells us that this time of year, when the fall chill begins to sharpen and nights begin to lengthen, is primo visiting time for departed souls. For the pains they took making the commute, tradition — and good manners, really — mandates that we show them a good time. Ghost hosts in the know haunt the San Francisco Symphony’s yearly family concert, where 29-year-old conductor/breaker of glass ceilings/hottie Alondra de la Parra will be leading a performance of Saint Saëns’ “Carnival of the Animals.” *Like Water For Chocolate* author Laura Esquivel will also be on hand to share verse in the form of *calaveras*, playful epitaphs that roast the living. Pre-show festivities include Mayan dancers, altar displays by the Mission Cultural Center for Latino Arts, a sugar skull-making demonstration, and colorful tissue paper like you wouldn’t believe. **(Caitlin Donohue)**

1 p.m. (concert starts at 2 p.m.), \$15–\$65
Davies Symphony Hall
201 Van Ness, SF
(415) 503-5474
www.sfsymphony.org

MUSIC

Pamela Rose

Finish your weekend with a creamy order of yellowtail sashimi as you listen to a varied gathering of music, courtesy of chanteuse Pamela Rose and the songwriters highlighted on her new album, *Wild Women of Song: Great Gal Composers of the Jazz Era* (Three Handed Records). Rose, who grew up in Los Angeles in the 1970s and honed her talents at singer-songwriter nights at the Troubadour nightclub, serenades with an eye toward history, highlighting writers like Dorothy Fields (“A Fine Romance”) and Doris Fisher (Billie Holiday’s “That Ole Devil Called Love”), as well as her own tunes. **(Hsu)**

7 p.m., \$22
Yoshi’s San Francisco
1330 Fillmore, SF
(415) 655-5600
www.yoshis.com

TUESDAY NOV. 3

MUSIC

Broadcast

British electronic-psych Warp Records band Broadcast rarely tours its disjunctive, ethereal sound. This is likely due to not having released new material since 2005’s *Tender Buttons*, an album that is simultane-



ously schizophrenic (being loyal to the Gertrude Stein lifted title) and infectiously poppy — a sound you can freak out and dance to but shouldn’t be confused with “freak dancing.” In preparation for its upcoming full-length, it has teamed up with Ghost Box label owner Julian House to release a teaser “mini-album” curiously titled *Broadcast and The Focus Group Investigate Witch Cults of the Radio Age*. Returning to its earlier discombobulated sound, these mostly one-minute songs (23 of them) haunt, bleeding the shadows of October into November. **(Young)**

With Atlas Sound and Selmanaires
8 p.m. \$16
Great American Music Hall
859 O’Farrell, SF
(415) 885-0750
www.gamh.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1) Mummy’s the word at the “Ghoulish Gala” (see Fri/30); (2) jazz great and biography subject Thelonious Monk (see Thurs/29); (3) all aboard “Muni Diaries Live!” (see Fri/30); (4) Valient Thorr rocks your face (see Thurs/29); (5) dare ye take the Journey to the End of the Night? (see Sat/31); (6) *The House on Telegraph Hill* (see Sat/31); (7) Leonidas Kassapides poses with shadow puppets (see Sat/31); (8) a dancer from the Trey McIntyre Project (see Fri/30); (9) singer Pamela Rose (see Sun/1); (10) conductor Alondra de la Parra (see Sun/1)

“MUNI DIARIES LIVE” IMAGE BY TROY HOLDEN
VALIENT THORR IMAGE BY GARY COPELAND

JOURNEY TO THE END OF THE NIGHT IMAGE BY THOMAS LOTZE

PERFORMANCE

Photo: John Hogg

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arts + culture

Why the long face, H.P. Lovecraft? Your influence hangs over classic aural assaults by (counterclockwise) Black Sabbath, Metallica, Sleep, and even a band named after you.



Lovecraft, baby!

Horror in music is still as easy as H.P.

By **Tony Papanikolas**
arts@sfbg.com

Lovecraft is a resonating wave. He's rock and roll.

— Neil Gaiman, "Concerning Dreams and Nightmares," *The Dream Cycle of H.P. Lovecraft: Dreams of Terror and Death*

LIT/MUSIC Howard Phillips



Lovecraft (1890-1937) attributes most of his fiction's cosmology to the apocryphal *Necronomicon*, an ageless sort of anti-Bible

that describes a universe of unfathomable strangeness superimposed over our own. Not content with obscurity, this alternate reality tends to extend its clammy tendrils into our collective line of vision, yielding all sorts of therapy-necessitating results. Of course, the *Necronomicon's* legend overshadows its reality. Yet in the kind of self-reflexive twist the famously anti-modern writer would have probably hated, the tome's enduring mystique acts as a summation of his own work's post-pulp shelf life.

Lovecraft never got a chance to see it happen, but the spawn of his fevered imagination has been consistently reproduced in all sorts of geek media, from role-playing

games to plush dolls. Some of the most interesting representations of the reclusive author's output, however, come from the realm of loud-ass rock music, another modern contrivance Lovecraft would have almost certainly despised.

The first instance of Lovecraft's legacy infiltrating rock music seems to be with the late-1960s psychedelic folk outfit known as, appropriately enough, H.P. Lovecraft. This group took after the sense of fantastic spaciousness conveyed in its namesake's oeuvre, meandering in dreamy walls of sound that circumvent any buried unease without actually going anywhere. "At the Mountains of Madness" from 1968's *H.P. Lovecraft II* (Phillips) spends five or so minutes layering organ arpeggios, vocal harmonies, and a collage of period echo effects into one of the better musical approximations of a lava lamp — a languid sonic pattern that's fun to lose yourself in for a while, before you realize the shifting plasma is never going to do anything crazier than its mannered glass walls will allow. It was a promising start, but the essential menace of these unexplored worlds seemed to intimidate the band, like the intrusive pang of fear that could send even the most cosmic of folk-rock trips spiraling

into twisted Syd Barrett territory. It would take a group with a special predilection to the macabre to help steer Lovecraft-rock towards reaching its full potential.

By the early '70s, H.P. Lovecraft and its like were devoured by the cyclopean (to borrow H.P.'s favorite adjective) Black Sabbath, whose *Black Sabbath* (Warner Brothers, 1970) pays homage to the neurotic master with the typically sinister power-groove of "Beyond the Wall of Sleep." In what should come as no surprise to anybody familiar with the Birmingham, England four-piece's career arc, the doom gods immediately honed in on the potential psychedelic allegory of Lovecraft's work. While the "deadly petals with strange powers" are the focal point of Ozzy's lyrics, Geezer Butler's snakelike bass line adds a decidedly mysterious undercurrent to the track, like some implicit ghouliness is being mercifully withheld from the listener. (Sabbath acolyte Sleep would pick up where its primary influence left off. "From Beyond," from 1992's *Sleep's Holy Mountain* [Earache] eschews Butler's measured playing, allowing Al Cisneros's bass tone to swell to neutron star proportions. Likewise, lyrical allusions to "planetoids soaked in rays of electric light" and the approaching "stoner caravan from deep space" have an affinity with the author's sprawling, pulp-lyricism rather than his feel for claustrophobic menace, the norm for most other Lovecraft-inspired songs.)

Metallica puts this strategic withholding to use in *Ride the Lightning's* (Megaforce, 1984) "The Call of Ktulu," a sprawling, misspelled instrumental tribute to Lovecraft's beloved cephalopod-head. With its hypnotically creeping guitar theme, the album's epic closer mirrors the arch of the typical Lovecraft narrator's psyche — a curious unease that gradually swells to a crescendo of madness — while doing justice to the cadence of Lovecraft's baroque language. The absence of vocals is part of why the track is so effective. By stripping away the inevitably sub-Lovecraft lyrics, Metallica allows the listener to be absorbed by the brooding tone rather than any deficient attempts at reproducing content.

Like Black Sabbath and Metallica before them, countless heavy metal acts past and present have been fascinated by the worlds and creatures described in H.P. Lovecraft's labyrinth of fiction — Morbid Angel's prized shredder Trey Azagthoth even modifies one of the more formidable creature's monikers for his stage name (and in another parallel, gives death metal some of its most batshit-dissonant solos.) But one notable band of Lovecraft acolytes comes from the seemingly incongruous world of British punk.

The iconoclastic (read: fucking weird) Rudimentary Peni and their 1988 LP *Cacophony* (Himalayan) eschew the subtlety of some of

CONTINUES ON PAGE 26 »

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Horror CONT.

their peers in the Lovecraftian rock canon and go straight for the brainstem. While others withhold (to varying degrees of effectiveness), Rudimentary Peni overload. As a concept album, *Cacophony* is as much about Lovecraft's psyche as it is his literary creations. Nick Blinko uses the senseless feedback of his guitar amp, coupled with schizophrenic, mumbled vocals, to create a supremely ugly conflation of fiction, biography, and amateur psychopathological diagnosis.

A far cry from the static kaleidoscope of sound employed by canon forefathers H.P. Lovecraft, Rudimentary Peni's use of layered tones and effects spirals inward with single-minded intensity. Standout songs like "The Horror in the Museum" and "Zenophobia" tenuously adhere to the sing-along, pogo-conducive structure traditionally associated with British punk. Yet closer listening reveals these barely stable hooks to be composed

of a vast latticework — not unlike the album's disturbingly detailed, fractal-like cover art — of dissonant string-bends, amplifier squeaks, disjointed basslines, and a persistent, barely intelligible whisper that seems to work itself into the fiber of the guitar tone.

The result is a funhouse doppelganger of the multilayered production of the group's unlikely 1960s ancestor. *Cacophony* appears to be about crafting some kind of stable impression of the man, but the Peni make a point of never letting the components fully fit together. Instead, we are left with a virtual echo chamber of Lovecraft's imagination, wherein the scraps and fragments of his writings and real-life neuroses intermingle and inform each other without ever coalescing. In spite of the band's unmerciful approach, there's a feeling of being denied the full effect of some unspeakable horror. But this horror is strictly cerebral, a glimpse at the madness that looms over Lovecraft's work like one of his own reasonless "Other Gods." Happy Halloween, big guy! Eeyagh! **SFBG**

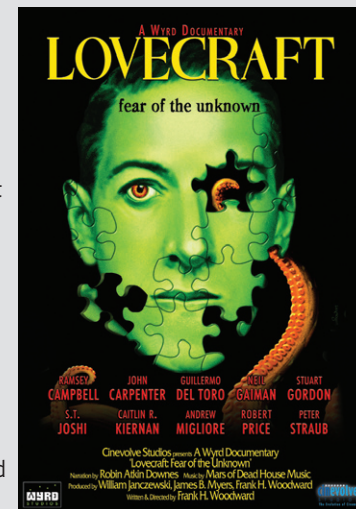
KNOW THE UNKNOWN: A NEW DOC EXPLORES LOVECRAFT'S LASTING INFLUENCE

FILM Straight-to-DVD bio-doc

Lovecraft: Fear of the Unknown (Cinevolve, \$24.95) is stylistically pretty ho-hum, especially for a film about one of the most creative minds in supernatural horror fiction. Talking heads and slow pans over illustrations do most of the heavy lifting, since the author, who died in 1937, apparently didn't leave behind much in the way of photographs, recordings, diaries, or relatives. Still, the film offers an informative experience. For a guy obsessed with Old Ones and tentacled beasts, H.P. Lovecraft's life was a fairly prim and stuffy affair: raised by a smothering mother whose old-guard family had fallen on hard times, he rarely strayed from his beloved Providence, R.I. He was a social misfit, a known xenophobe, a lousy husband, and too proud to take a pay-the-bills job (ghostwriting was as low as he'd stoop).

His imagination, however, was anything but ordinary. An early interest in paleontology and astrology informed his later work, which usually ended up being published in *Weird Tales* magazine for paltry sums ("The Call of Cthulhu" is said to have netted \$165). Though his baroque, adjective-happy writing is gently mocked by the doc's contributors (Neil Gaiman pokes fun at Lovecraft's overuse of words like "gibbous"; Guillermo Del Toro calls his style "incredibly anal-retentive"), his use of mood is highly praised (John Carpenter notes that the narrators of Lovecraft's tales "start terrified and end terrified.") In life, he may not have reached a wide audience — as the film points out, in the early 20th century science fiction was far more marginalized than it is today. But the eagerness of Gaiman, Del Toro, Carpenter, Stuart Gordon, and other celebs to chime in here — along with *Lovecraft's* shots of fan-friendly merch, including Cthulhu bedroom slippers — suggests the author of "The Outsider" has forever transcended the fringe. **(Cheryl Eddy)**

www.wyrdstuff.com



Ghostly hardware

Neo-goth and retro and contempo horror music pulse forth

By Johnny Ray Huston
johnny@sfbg.com

MUSIC Be aware — from new albums by Cold Cave to reissues on Minimal Wave, neo-gothic strains are in the air. Take one listen to the debut album by Demdike Stare.

'Tis the season of the witch, but the spells cast by the 11 tracks on *Symbiosis* (Modern Love) will last well past Halloween to contend on Top 10 lists. Mancunian pair Miles Whitaker and Sean Canty tap into the oft-latent creep factor of dub and the vast darkness of techno, incorporating metal and film scores into those genres' expansive space to create a distinctively present haunted sound. Neo-goths tend to have better aesthetics than their forebears, and this is the case here, as Whitaker and Canty pay homage to a classic 1922 cult film on witchcraft ("Haxan Dub"; "Haxan") and name their group after 17th-century reputed witch Elizabeth Southerns. *Symbiosis* is not without humor, though, particularly on "Entwistle Hall" (where moaning gives way to a climactic shriek) and "Trapped Dervish," which sounds exactly like its title.

Canty of Demdike Stare's day job is at Andy Votel's Finders Keepers label, the renowned crate-digging — grave-robbing? — label

that recently unearthed *Dracula's Music Cabinet* by the Vampires of Dartmore. A kitschy pre-krautrock oddity, that album adds quantity if not quality to the growing shelves of library music celebrated by the likes of Jonny Trunk, whose Trunk label has brought back the soundtracks of films such as *Blood on Satan's Claw* (1971) and the original *Wicker Man* (1971). Connections between incidental and soundtrack music of the past and electronic musicians of the present are further — and better — underlined by *Terror* and *Prey*, the first releases by Muscovitch Music, a new label established by Joel Martin, who, along with Matt Edwards of Radioslave, is half of the neo-exotica act Quiet Village. The better of the pair of film soundtracks by Ivor Slaney, *Terror* favors cold wave minimal electronic flourishes over generic rock. Made in 1978, the movie itself stars Tricia Walsh, who recently had a renewed splash of fame as the bug-eyed "YouTube lady" ranting about her soon-to-be-ex-husband's many infidelities.

Terror's director Norman J. Warren aimed to create a no-budget British answer to Dario Argento's 1976 Italo horror vision *Suspiria*. The influence of Argento and his pet group Goblin hangs heavy over contemporary horror-tinged electronic music, from the solemn rock-oriented efforts of Pittsburgh duo Zombi to, most recently, the



Demdike Stare lures an occult following.

comedic *Horror Disco* (Bear Funk) by Bottin. Bottin taps into the fact that Goblin's Claudio Simonetti was a top creator of Italo disco, and also crafts an Italian answer to the cult games of France's Black Devil Disco Club.

Neo-goth and horror music is an international phenomenon, ranging from the Knife in Sweden and Bottin in Italy to the U.S., where Philadelphia's Cold Cave resides. *Cremations* (Hospital Productions) compiles parched, nihilistic alienation odes from Wisely Einhold's early EPs, such as "Sex Ads," but it's *Love Comes Close* (Matador) — with ex-Xiu Xiu member Caralee McElwoy brought into the fold — that connects as Cold Cave's crossover move, the type of recording that will bring the trend to the mainstream. Yet in invoking Sisters of Mercy, Cabaret Voltaire,

and Pornography-era Cure, *Love Comes Close* is not alone this year: the criminally ignored *Chatterton* (Systematic) by American-expat-in-Germany Chelonis R. Jones did so back in the spring, while updating Golbin's *Suspiria* death drums on "Rehabilitation."

Still, England may be the current ground zero for neo-goth and retro and contempo sounds of horror, thanks in part to Demdike Stare, and to Trunk, Finders Keepers, and other labels. The latest spectral proof is *Broadcast and Focus Group Investigate Witch Cults of the Radio Age* (Warp). The Broadcast and Focus Group collaboration is a playful cousin of *Symbiosis* and a 21st-century musical answer to Bryan Forbes' 1964 film *Séance on a Wet Afternoon*. Here, there, and everywhere, the ghosts aren't just in the machine, they're running it. **SFBG**

FOXY LADY: VICTOR PELEVIN SERVES UP A SEXUAL ODYSSEY STARRING RUSSIAN SUPER WEREWOLVES

LIT A Hu-Li appears to be your run-of-the-mill lascivious 15-year-old prostitute in modern Russia. She does all the things professionals who cater to the discerning international pedophile do. What are those things? Well, she posts ads on the Internet that read:

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In other words, A Hu-Li flagellates the middle-aged intelligentsia who answer her siren's call. She likes riding her bike, loves Nabokov, and is still a bit

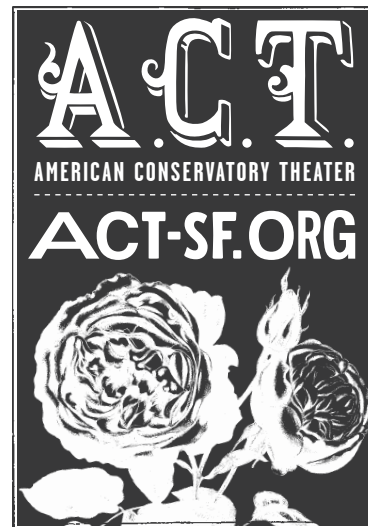
hung up about being a virgin. Pretty typical right?

How about this? A Hu Li is a 2,000-year-old, shape-shifting werewolf from ancient China who uses her bushy tail to hypnotize men and absorb their life force. That grab ya? The title of Victor Pelevin's latest is *The Sacred Book of the Werewolf*, the increasingly intriguing A-Hu Li is our narrator, and the book has little to do with anything I've just written. A Hu-Li is a member of a race of werewolves who appear to be 15-year-old girls, when they are in fact neither. They cannot die; do not bathe; and never need to eat food, as long as they can feed on the sexual energy of the "naked apes" they have been doomed to interact with for seemingly all eternity. Their tails enable them to sap the energy of their prey while convincing them that they are fulfilling their greatest sexual fantasies. As such, they gravitate toward sex work, and have since time immemorial. Naturally, thousands of years doing the same thing as civilizations rise and fall can leave an immortal netherworld creature cynical and with a lot of time on her hands. Our narrator fills it by seeking

enlightenment. Might as well.

Until she meets Alexander, that is, a Wagner-addicted werewolf who ranks high in the Russian Secret Service. What follows is one of the most hilarious and horrific courtships to come out of the former bloc. But guess what? *The Sacred Book of the Werewolf* isn't about that, either.

Victor Pelevin may be a literary genius. He is definitely a tricky malcontent. He has written one of the most spiritually satisfying novels ever about wily werewolves, interspecies sex, kleptocracy, and the joys of methamphetamines. In fewer than 400 pages, he manages touch on the finer points of sages from Nietzsche to Lao Tzu as A-Hu Li and Alexander seek the highest state of their kind ... super werewolf. Sound silly? That's because it is. It's also pretentious, perverse, puerile, and exasperating. Yet none of that stops it from saving your sullied soul. Sticky fur and a dash of satori — what more could you ask for on Halloween ... candy? (D. Scot Miller)



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Into the wild

Killer-nature flick *The Canyon* advocates staycations

By Dennis Harvey
arts@sfbg.com

FILM One painful component of the ever-escalating government service cutbacks, particularly in our own endlessly explorable state, has been the threat to parkland access. The notion that the national park system Wallace Stegner (and Ken Burns' current PBS documentary series) called America's "best idea" might someday be sold to the highest bidder seems blasphemous — unless, of course, you've never been (like most of the nation's vacation-hobbled poor) or are in a position to make that buck.

Unintentionally assuaging that unfortunate final-future despoiling is new indie quasi-horror *The Canyon*, which asks the unmusical question: why, stupid humankind, did you ever think you belonged in wild country? "We don't belong here," its hero realizes when camping misadventures have gone from rad to worse. Yeah, people should never intermingle with nature. That's why we are born from robots, plastic afterbirth spilling into a soft cushion of Styrofoam curls then recycled into spin-off products for the *Transformers* films. "Soylent Green is PEEEEOPLE!!!" Actually that has no relevance here. Just thought I'd drop it in.

A first feature for director Richard Harrah and writer Steve Allrich, *The Canyon* falls firmly within that vacation-from-hell subgenre recently capped by the very clever, funny, and fairly freaky *A Perfect Getaway*. (None of which adjectives apply here, alas.) Other examples of late include the supernatural off-trail hazards of 2008's *The Ruins*, several organ-harvesting horrors (2006's *Turistas*), and numerous more films suggesting it's best to stay the fuck home — this being a movie world, psychos and predators are everywhere.

The Canyon sports minor novelty in sticking to mainland U.S.A. terra firma, albeit a world-famous landmark — if a 227-mile long, 5.4-million-year-old, mile-deep gorge can be considered mere "landmark." Introduced in blandly nice/cute terms they never really recover from, swarthy Nick (Eion Bailey from



Newlywed Lori (Yvonne Strahovski) fares far worse than the Brady Bunch in *The Canyon*.

HBO's *Band of Brothers*) and perky blonde Lori (Yvonne Strahovski from NBC's *Chuck*) are eloped newlyweds anticipating a mule-ride down to the Grand Canyon's bottom that she's not too keen on. She's even less keen once it turns out Nick didn't get the necessarily permits and their only option is signing on with "guide extraordinaire" Henry (Will Patton), whom they meet at a local bar and who doesn't look so much a friend of nature as somebody freshly rolled in its excrement.

Nick's enthusiasm wins out, though. It's not spoiling too much to reveal that traveling with a slightly creepy guide fast proves better than having none at all, as one nasty incident leaves the trio sans mules, food, water, and worse. Things devolve from there, as our ill-skilled, mapless protagonists find themselves increasingly pressed for survival strategies. Stress (let alone inevitable stress-induced bickering) doesn't reveal anything more interesting about our dull protagonists. But the eventual vigor with which body parts suffer and wild wolves inflict injury does juice this empty *Canyon* up, unpleasantly if more memorably. Do they deserve it?

Straining, the filmmakers suggest so. "You screw with Mother Nature, she's gonna find a way to screw ya right back," Henry portentously intones — the message being that city folk have no business in the all-outdoors. Baby, please: the Sierra Club knows we get along just fine on those trails, leaving no carbon footprint besides. **SFBG**

THE CANYON opens Fri/30 in Bay Area theaters.



Nobuo Nagakawa's creepy classics include *The Mansion of the Ghost Cat* (1958).

Beasts from the east

JAPANESE HORROR Prior to 1960's *Psycho*, American horror had gotten pretty silly — dominated by drive-in cheese like

I Was a Teenage Werewolf (1957). In Japan, however, Nobuo Nagakawa was directing straight-faced supernatural tales of formal elegance, surreal imagery, and, for their era, sometimes surprisingly graphic content.

After Nagakawa left exploitation-oriented studio Shinto in 1962 he seldom returned to horror. But the films he made during this peak period, while still relatively little-known in the West, are now considered a major formative influence on the J-horror explosion that in turn greatly influenced U.S. horror in recent years.

Other Cinema's Halloween program brings a presentation on Nagakawa's legacy by Patrick Macias. The former *Guardian* contributor is the editor of the magazine *OtakuUSA*, a blogger, and author of books including *TokyoScope: The Japanese Cult Film Companion* (VIZ Media LLC). Currently splitting time between SF and Japan, he checked in from Tokyo before flying in for the show.

SFBG *These Nagakawa films like The Mansion of the Ghost Cat (1958), The Ghost of Yotsuya (1959), and Jigoku (1960) all seem to involve vengeance wreaked from beyond to punish the sins of the living. Does that reflect particular Buddhist precepts?*

Patrick Macias I'm no expert on Buddhism, but that's often the way the cookie crumbles in Japanese horror films. Revenge from beyond the grave and rough justice

really are the coins of the realm.

SFBG *Yet that karmic justice sometimes seems skewed. For instance, in Jigoku the hapless protagonist is sent to hell after a trickster character involves him in depravity and violence that aren't at all his fault.*

PM Yeah, karma — and the movie — is kind of weird like that. *Jigoku* is almost like a Jack Chick tract in the sense that it takes place in a universe that is cruel and unfair to an almost absurd degree, right up until the last reel. That's entertainment, I guess.

SFBG *Jigoku's widescreen color hellscapes are incredible. Why was it a commercial failure at the time?*

PM Most people during the so-called Golden Age of Japanese film, from the 1950s to the mid-'60s, just wanted to see comedies about wacky office workers, samurai flicks, and action films. By comparison *Jigoku*, with all that splatter and religious horror, was a tough sell. I think it was a case of the right movie at the wrong time. Its current status as a masterpiece of Japanese horror backs that up.

SFBG *How can we see Nagakawa's influence in modern J-horror?*

PM Japanese horror tends to draw from the same set of traditions, folklore, and religious belief. But Nagakawa's maverick use of color, gore, and special effects really mark the beginning of modern Japanese horror cinema, so in that sense his influence, like bad karma, is really inescapable. (Dennis Harvey)

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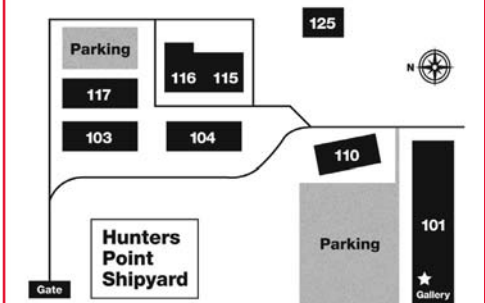
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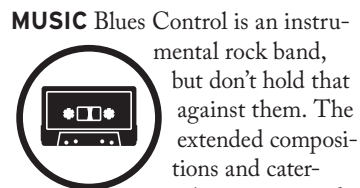
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Serene velocity

Blues Control's mobile minimalism

By Max Goldberg
arts@sfbg.com



MUSIC Blues Control is an instrumental rock band, but don't hold that against them. The extended compositions and caterwauling guitars and keyboards may suggest post-rock bloat, but unlike many of their voiceless brethren, the duo knows that freedom is found in limits. Their crafty deployment of prerecorded loops and particularized live effects has etched a signature sound that's at once distinct and nostalgic. They're one of those mood ring groups that summons a whole lineage of avant-garde rock without exactly adhering to any one dominant influence. Pretty good, considering it started as a lark: needing an alter ego to protect their collaboration as Watersports from overexposure, Russ Waterhouse and Lea Cho fabricated Blues Control. Both projects were born under the sign of *kosmische*, but the newer songs refocused the drone zone with coagulating tape loops and surprisingly friendly melodies. Hype soon followed.

If the duo's name comes off as an unfortunate nod to the many non-black blues units over the years (whether Breakers or Brothers, a Project or an Explosion), the smirk stops there. You can find any itera-

tion of psych-rock in their origami structures, but Blues Control is always playing itself. When I talk with Waterhouse on the phone from Ithaca, N.Y., where he and Cho are on tour, he discusses his aversion to the hollow games of genre signification that were in vogue in the 1990s — a significant disclaimer, since their most recent release, *Local Flavor* (Siltbreeze), is their most ranging yet.

"The basic principles and methods of working have basically remained the same since the beginning," says Waterhouse, but *Local Flavor* benefits from new attention to texture and sequencing. The quartet of songs traverses carefully arranged prog-rock ("Good Morning"), Coltrane-colored mystical jazz ("Rest on Water"), a prismatic dance groove ("Tangier"), and a *Bitches Brew*-worthy cauldron of ethereal tones, dubby sidesteps and angry guitar ("On Through the Night").

These different encounters with psychedelia are nested within disarmingly crude nuclei of borrowed rhythms and spectral melodies. Throughout, the distinct processes of jamming and collage are placed in productive conversation. It's drug music without the inflated ego, a structuralist take on the basic rock furniture. When the core heats up, as on "Tangier," Blues Control is close to perfect. Beginning with a breathy Casio loop, everything about the eight-minute track is percussive.



No current instrumental rock band is as tangy as Blues Control, a duo that navigates the drone zone with great finesse on *Local Flavor*.

A mashed, pulmonary beat hugs the centrifugal melody, while guitar and keyboard flares illuminate the elastic membrane stretching the song's surface. Halfway through, after several exuberant plateaus, the rhythm scatters into double and triple-timed graininess, and the Michael Rother-like vapor trails spiral into their own repeating figures. Moment-to-moment, the composition seems unchanging and mantra-like; skipping around reveals a remarkable, covert movement.

Not all of *Local Flavor* burns so bright. The horn-laden riffage concluding "Good Morning" is particularly Phishy, but it's a small misstep next to the dreamy gorgeousness of a track like "Paul's Winter Solstice," from last year's Christmas single for Sub Pop. I'll leave it to the historiographers to explain why so many of the most interesting interpretations of rock music have come from duos over the last decade, but Blues Control undoubtedly figures into the argu-

ment for a mobile, minimalist muse.

"With this tour, we're trying to follow through on some opportunities," Waterhouse explains. "A lot of people have told us we should come out to California because we would do well out there." The duo recently relocated from Queens, N.Y., to Virginia, but the people who recommended California were right on: with a group so equitably split between blissed-out drones and garage tactility, how could San Francisco not swoon? **SFBG**

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TEENY TINY

THEATER A reunion between Berkeley Rep artistic director Tony Taccone and playwright Tony Kushner is a notable event. This is a relationship that goes back to the original production of *Angels in America*, after all. Currently up: *Tiny Kushner*. The amusingly self-effacing title, however, flagging an evening of short works by still one of the biggest names on the American theatrical landscape, ends up disappointingly prescient.

Flip Flop Fly! concerns a postmortem lunar encounter between two eccentric female historical figures: American entertainer and self-styled interplanetary composer Lucia Pamela (Valeri Mudek); and the Hitler-loving Queen of Albania (Kate Eifrig). The meeting delivers little more than a fairly tired clash between a naïve but boundlessly imaginative American and a crustily authoritarian European, climaxing in a Mel Brooks moment of musical harmonizing.

Next comes *Terminating or Sonnet LXXV* or

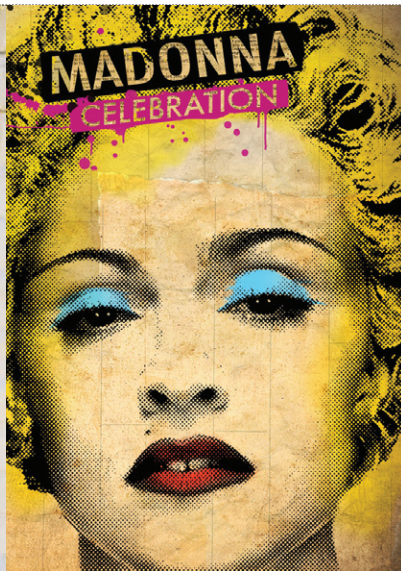
"*Lass Meine Schmerzen Nicht Verloren Sein*" or *Ambivalence*. *Terminating* is a high point, witty and wisecracking, in a *New Yorker* sort of way. *Terminating's* clever riffing on love and our existential, species-defining "ambivalence" also comes buoyed by J.C. Cutler's terrific turn as former patient Hendrick, a slovenly yet charming manic trying to worm his way back onto the couch, and into the bed, of his rattled lesbian analyst (an equally solid Eifrig).

Then comes the interminable *East Coast Ode to Howard Jarvis: a little teleplay in tiny monologues*, a facile comedy concerning a tax evasion scheme rifling through the lower echelons of New York's state bureaucracy, generated from afar by a cartoonish white supremacist with what he considers the mother of all tax loop holes. The wearying, jaggedly-paced series of scenes features a large set of social and ethnic caricatures by Lichtscheidl (who is dutiful but not quite up to the task) set against a backdrop of print-heavy IRS forms that, as a text, frankly begins to look no less interesting than the one being performed.

Also thin is *Dr. Arnold A. Hutschnecker in Paradise*, another light take on potentially weighty themes in a fanciful setting, this one affably shared by a thousand-eyed "recoding angel" (Eifrig) and Nixon's old shrink (Cutler).

If the evening means to showcase the breadth of Kushner's work, there's actually small reward in its repetitious themes and gestures — but, rather than highlighting larger, probing concerns, they instead feel like deeply grooved habits of form and rarely give rise to anything very inspired. The marked exception is the last piece, *Only We Who Guard the Mystery Shall Be Unhappy*, which, while problematic and dated, has the merit of being truly angry and at least fitfully commanding in its encounter between Laura Bush and a group of dead Iraqi children in heaven on the eve of the Iraq invasion. Here the play and playwright have something to voice and it carries. **(Robert Avila)**

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Pop goes Bay Area rock once again, thanks to groups like Brilliant Colors, which adds to the phenom with a new album on Slumberland. Madonna (yeah, the one in the pic on the right) *almost* rhymes with phenomenon. | BRILLIANT COLORS PHOTO BY DAVID ARMSTRONG

Girls, girls, girls

By Kimberly Chun
arts@sfbg.com

SONIC REDUCER Ladies first.



As pop's lads rotate in and out of the dawg house — and Lil Wayne pleads guilty to gun possession and Chris Brown decides to “Crawl” — the time has come for the XX-chromosome set to rise to the occasion: Girls, girls, no pushing, shoving, or elbows to the knockers. Just kick it on record, all ye femme talents, past, present, and future.

Tomorrow — and yesterday — is the way for the all-girl Brilliant Colors. Spend a little quiet time with the SF threesome's bracing, brief, brand-spanking *Introducing* (Slumberland), and let the Ramones-y distortion rumble and tumble till you're completely prepped for the sweet-tart twee revolution in full effect with labelmates like the Pains of Being Pure at Heart, the Mantles, and Summer Cats. Yes, Flying Nun's twirling primitivism and an early punk naivete that tags both Half Japanese and Huggy Bear, as well as a purity of ultra-lo-fi sound and singularity of concept, will take BC far. It's low key but brilliant in its own way: viva la Bay girl-band revolution.

“Aiiii!” That's the sound of Madonna in the play zone, in full celebratory mode, on the now sorely dated-sounding “Ray of Light,” smack in the center of the first disc of *Celebration* (Warner Bros.), the newly remastered greatest-hits comp cherry-picked by M'lady and her fans. Now that's the cry of an icon. *Project Runway*'s star-struck, untutored Christopher Straub was flying his

freakily clueless flag when he recently raved of Christina Aguilera, “She's an icon!” Despite “Beautiful,” the petite ex-Mickey Mouser isn't quite among the ranks of the veneration-worthy (especially after her *Runway* appearance in a cliché Halloween-ready platinum wig).

Madonna, however, remains rich with symbolism, themes, and variations, worthy of dissection — she's always striven for more than mere chart-topping ack-shun, and *Celebration* draws from a deep well of work, silly or no. You can trim a third of the tunes on the 36-track compilation, which sports a cover that brashly appropriates Andy Warhol's Marilyn Monroe, and still have enough ear-teasers and ideas to qualify for canonization — even as a tiny-town chorus of itty-bitty backing robots bleat, “I heard it all before! I heard it all before! I heard it all before!” on “Sorry.” Fifty-one years young — with arms that look alternately enviable, emancipated, and emaciated — Madonna is waving her label farewell with this nail in the coffers of the \$408 million Sticky and Sweet Tour. Only two numbers, “4 Minutes” and “Miles Away,” are culled from her most recent studio full-length, *Hard Candy* (Warner Bros., 2008). Tacked on are the new dancefloor-hailing “Celebration” and “Revolver,” with Lil Wayne and its prescient references to the rapper's gun charges and its vocal cribs from Rihanna.

How does Mad's seemingly throwaway pop stand up so many years along? Why bother gathering these songs in one/two places for the third time? *Celebration*'s first tracks — “Hung Up,” “Music,” and the surprisingly resilient “Vogue” — make a powerhouse aerobic class troika. “Like

a Virgin” feels fun and faintly fresh, while “Into the Groove” suffers from oversaturation. “Like a Prayer” seems less subversive, sans video, and more overworked than one might recall, and “Ray of Light” rings especially awkward in its forced glee. Still, the synth-rock “Burning Up” is delightfully cheesy-cool, and “Secret” and “Borderline” glow with unexpectedly solid pop craft — though, wait, did Madonna actually ask for “more tuna” — “mucho maguro” — on “Sorry”?

Speaking of Japanese morsels, pass the beat and throw in a slew of “Ai”s, “Eya-eya”s, and other assorted vocables while you're at it, when it comes to OOIOO's gloriously raucous *ARMONICO HEWA* (Thrill Jockey). The sixth album by the all-woman unit organized by the Boredoms' Yoshimi is a dizzyingly deep swirl of tribal drumming and mechanistic guitar blurt (“Uda Hah”), awash with elastic synths (“Ulda”) and leaping, lilting girlish vocals that point to the breath as the way of all things (“Konjo”). Here, OOIOO manage to be beautiful and wild at exactly the same time. **SFBG**

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Anti-doofus agenda

Amiri Baraka keeps it real about America in the Obama era

By D. Scot Miller

arts@sfbg.com

**LIT/MUSIC** With influences ranging from the Cuban Revolution and Malcolm X to musical orishas such as Ornette Coleman, John Coltrane,Thelonius Monk, and Sun Ra, Amiri Baraka is renowned as the founder of the Black Arts Movement in Harlem in the 1960s that became, though short-lived, the virtual blueprint for a new American theater aesthetic. The movement and his published work — such as 1963's signature study on African American music *Blues People* and the same year's play *Dutchman* — practically seeded "the cultural corollary to black nationalism" of that revolutionary American milieu.

Baraka lives in Newark, N.J., with his wife and author Amina Baraka; they have five children and head the word-music ensemble Blue Ark: The Word Ship and co-direct Kimako's Blues People, an art space housed in their theater basement for some 15 years. I spoke with him on the eve of an upcoming visit.

SFBG *What brings you to the Bay Area this time around?***AMIRI BARAKA** We're doing two sets at Yoshi's with Howard Wiley. Those are the kinds of musical things we have a nice time doing. I hope to bring the poetry and music to Oakland, San Francisco, and Los Angeles. And I'm giving a talk at the library.**SFBG** *What will you be discussing?***AB** Obama and his first 10 months, based on an essay I wrote a few months ago called "We're Already in the Future." I support Obama and I think that the people who supported him initially should keep supporting him because they are forgetting the huge difficulty he faces. This society, they do not want him, first of all. Only 43 percent of the white people even voted for him, and a lot those people resent the fact that white America is now mulatto. That election proved that it's not white America, it's multinational America, so they've set up this roadblock to almost anything he does.

Anytime you can, you see how doofus Americans are, to oppose their own quality of life improvement, their own health care. They'd rather mope along with little health care or none simply because the corporations have convinced them it's bad for them

**Amiri Baraka: "The media is just absurd, with Hannity, O'Reilly, Beck, Rush Limbaugh. If they're not racist, there is no such thing as racism."**

— it shows you that we have a real education gap in America. Not to mention the racism, which is behind a lot of it, big time.

The people who support Obama need to stand together to fight the right wing. It's the right wing that is the enemy. Those huge corporations including those mouthpieces they have. The media is just absurd, with [Sean] Hannity, [Bill] O'Reilly, [Glenn] Beck, Rush Limbaugh. These guys are just too much. If they're not racist, there is no such thing as racism.

SFBG *I know that you spent some time in SF. What are your impressions of our city?***AB** I was a visiting professor at San Francisco State for about three or four months, that was the extent of my residency. I like San Francisco. I'm drawn to the vibe there. The last

time I was in San Francisco, I was reading at Ferlinghetti's bookstore [City Lights]. Most of my stuff is in Oakland, but whenever I'm in Oakland, I stop by San Francisco.

Seems to me that San Francisco is very expensive, like New York. I live in Newark, N.J., which is 12 miles outside of New York City — it's got that Oakland-San Francisco relationship. When you're dealing with New York, you have that high-rent district all the way around. San Francisco is a beautiful city, but going there and being there are two different things.

SFBG *Happy birthday. I know you just turned 75. Any wisdom to impart from three-quarters of a century?***AB** I've been 75 for about five days. I can say that you really need to take care of yourself. That's the cliché: "If I knew I was going to be this old, I would have taken better care of

SON OF THE SOURCE: JONATHAN WILSON AND CALIFORNIA AS MUSE

MUSIC California my way: Pacifica in all her roaring glory; "Bluebird"; Gene Clark suffering for his art at the Troubadour; Arthur Lee perched atop Laurel Canyon as dark magus of the Sunset Strip; "Free Huey!"; George Hunter and the Charlatans giving birth to the '60s in Frisco and VirginiaCity; redbones holding it down at Alcatraz; Barry White's boudoir epics vs. War's low rider country-funk; r.i.p. Nudie Cohn; surf-and-skate as spiritual practice and Third World coalition builder at street level; "We'll Get By"; Mary Ellen Pleasant; Sly Stone's pop hoodoo; "¡Viva Cesar Chavez!"; the Watts Towers as organic temple and pan-African signifier; Iron Eyes Cody; the impenetrable alien secrets of Joshua Tree; *Citizen Kane*; Country Joe McDonald in a helmet ripping "Section 43" at Monterey; Jack London's and Charles Manson's erudite racism; rebellions yielding the "black Woodstock," *Wattstax*; Skid Row tacos; alas, poor Ishi; is Mount Shasta really an Atlantean portal?; "Snakes on Everything"; RTX; a great big wave looming to wash away Neil Young and his spindly wood home from Topanga Canyon; Chet Helms, my hero; really tall red trees — and the glossy harmonies of the Mamas & the Papas, much beloved favorites of my mother before she

left upon her starship. Their masterpiece "California Dreamin'" was on my mind as Indian summer gave way to autumn and the 40th anniversaries of polarized cosmic events such as the man on the moon, Woodstock, the Manson murders, the late Michael Jackson's pop debut unfolded apace.

Harvey Kubernik, a keenly clued-in and cosmically sensitive Pisces born in Hollywood, just dropped this season's key entry chronicling that era and its ever-lingering aftereffects: the fine Laurel Canyon study *Canyon of Dreams* (Sterling, 384 pages, \$29.95). Much of what made California north and south such a prime destination to escape the limits and cruel lacunae of Manifest Destiny in the 1960s went down in the postwar boomtowns of San Francisco and Los Angeles and their ex-urban satellites. Kubernik focuses on the *tall tales* of L.A.He reveals how the creativity, social experimentation, and mystery yearning of the denizens of canyons on L.A.'s west side changed America as it was teleported on the airwaves and on the backs of freaky-deak human hosts. The elite and cult acts that largely power Kubernik's fables — Gene Clark; Arthurly; Gram Parsons; Lowell George; John and Michelle Phillips; the magicians of Crosby, Stills, Nash and Young — have left towering sonic, sartorial, and spiritual legacies. Yet Kubernik is not mired in the misty mountain-hopping of yesteryear — he's keen enough to close *Canyon of Dreams* with a portrait of one of that halcyon era's most important heirs: Jonathan Wilson.Y'all can ken whether Wilson deserves to be the coda of Kubernik's book when his Emerald Triangle Tour featuring Jonathan Rice, Farmer Dave Scher, and local light Andy Cabic rolls into town. Yet the evidence is there in his extant albums — 1998's *The Ballad of Hope Nicholls* (by his former band, North Carolina's Muscadine); 2007's *Frankie Ray*, and 2008's *Gentle Spirit* — and his myriad contributions to the projects of friends. I can hear, see, and most important, feel some measure of all that makes California utopian, the South home, and America an ideal worth fighting for, despite their respective horrors, in Wilson's music.

myself,” but it’s some better wisdom than what you hear generally. When we’re younger, we tend to take things for granted in our lives. We can do anything we want to — even [with] something that’s dangerous, we recover. But that’s not really true. We need to take care of our bodies and our minds with scrupulous care if we want to be around for a while.

SFBG You coined the term “Afrosurreal Expressionism.” Can you share your definition?

AB If you know the African tales or even African writers and African cultures, then you know they understand the concept of having relationships reversed, which exposes new concepts and dimensions. They understood the power of the conscious and unconscious mind to change the dimensions of the world. The various forces of nature that people developed, that people saw as gods, these elemental forces: the wind, the water, the sun, the moon. They understood how human beings interrelate to those forces. Henry Dumas’ work dealt with these changing dimensions, and people who do strange things in realistic situations. It was Surrealism that changed the relationship to things. Dumas influenced Toni Morrison, who was his editor at Random House. He was a strong writer and he went out of here in a tragic way, being murdered by the police. His stories and poems are Afrosurreal, with African psychology imposing these dimensions on reality.

SFBG What is the role of the artist in

the current climate, and what are the tools we can use to bring about social change?

AB The way things work: cause and effect, action and reaction. The ‘60s and the ‘70s were a period of intense struggle. The Black Arts Movement and the antiimperialist movement laid the foundation to get Obama elected. But then you get a reaction, and it has been quite evident. Imperialist commerce has taken over the arts. Once we were struggling to get black movies made — now we see what kinds of movies are being made by black people, and they are very backward. Act, react. We have to struggle anew to do something about these backwards elements.

Black people have 27 cities: we need 27 theaters, 27 galleries, 27 periodicals. We need to have poets, rappers, painters, actors struggling to raise the consciousness of the people. That is the role of the artist. Black people still live in these ghettos and these ‘hoods. There may be more of a black middle-class, but they often are the ones helping to keep us duped and bamboozled. This is a struggle that has to be. This is reality — like they say, “Keep it real.” This is a struggle that has to be. **SFBG**

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SON OF THE SOURCE: JONATHAN WILSON AND CALIFORNIA AS MUSE

New York, N.Y., with its epic filth, noise, and madding crowds, was not so kind to Wilson when he made the inevitable leap from North Cackalack. Still, he excavated a great artifact of the artist-as-young-man from the experience: *Frankie Ray*. With the move to California, that recording’s odes to heartbreak and alienation gave way to shimmering hymns to nature arrayed across no less than four unreleased song cycles and counting. *Gentle Spirit* simply displays Wilson as revelation, but it was his cover of an innocuous Madonna hit (first offered to Michael Jackson) from the mid-1980s that truly convinced me of his indelible gifts. He transfigures “La Isla Bonita” beyond recognition — it starts out as an Allman Brothers outtake and slowly, steadily evolves into a 3-D spaghetti western, then a metallic, mountain-ringing treatise of electric guitar evangelism. His forthcoming covers album, *I’m Covered, OK?*, should make plain the wonders of his rare gift for interpretation.

To quote the once-mighty Pointer Sisters as they backed Wilson’s fellow underrated North Carolina maverick Betty Davis: “Y’all got to believe, believe in sumthin’ ... Why not believe in me?” This grandbaby of a Southern Baptist preacher from southwest Georgia would never steer your ears or asses wrong. I was once accused by a former editor of dancing around my keyboard as I wrote (and what’s wrong with that?). I don’t; I have “spells” like Harriet Tubman, like Joseph Smith in the upstate New York woods, or Edgar Cayce’s automatic writing — as with this piece. Yes, I want to convert you, get you onboard the underground smellroad to Glory. I follow the Spirit and my black ass — and the loose booty’s hollerin’: make pilgrimage with Jonathan Wilson and ‘nem up the coast if you’re magical and mystical friends of the road. **(Kandia Crazy Horse)**

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What the Festival got were artists like Charlotte Moraga, the primary dancer of the Chitresh Das Dance Company. Twenty years ago at San Francisco State University, the jazz dancer from Florida stumbled into her first Kathak class when the jazz class she wanted was full. The festival also got Devendra Sharma from Fresno, who learned Nautanki, a traditional folk music

“He wasn’t the average of what we produce,” says Dre’s close friend and fellow Cutthroat Committee-member Dubai. “He excelled in the game like, left-wing, not how you’re used to someone doing it. The average motherfucker who do it like this is a weirdo, and this dude is cool as fuck.”



Performing Diaspora artists include Kathak dancer Charlotte Moraga (left) and Indonesian dancer Sri Susilowati.

SRI SUSILOWATI PHOTO BY MEDI IRAWAN

theater style from northern India, from his father.

At a recent work-in-progress showing, Moraga's *A Conference in Nine*, based on a Sufi poem, *A Conference of Birds*, was performed with jazz, North Indian, and South Indian musicians. It looked as traditional and contemporary as you would want. The same was true for Sharma's *Mission Subani*, a reinterpretation of one spunky woman's refusal to be cheated out of her dowry.

Almost half Performing Diaspora's lineup hails from beyond the Bay Area, with artists who have made rethinking traditions a core element of their work, and those who

only recently entered this wobbly territory. But the most unexpected participant in Performance Diaspora is a local: Kunst-Stoff's Yannis Adoniou, best known for his ballet-based postmodernism. He will present *Rembetiko*, a work-in-progress based on the underground culture of Greeks who returned from abroad at the turn of the 20th century. "My uncle was a rembetiko musician," Adoniou says. "I used to dance to his music when I was five." **SFBG**

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DO YOU REMEMBER?:

FIVE YEARS AFTER HIS MURDER, MAC DRE IS THE BAY'S RALLYING CRY

So it opened up motherfuckers. You can come through and be yourself."

All of Dre's friends I spoke to brought up this same point. As Mac Mall put it, "He let people feel free. He went to the pen and could've been rappin about the hardest stuff, but he was more about having fun. Everyone gives you a façade, but Dre was a whole."

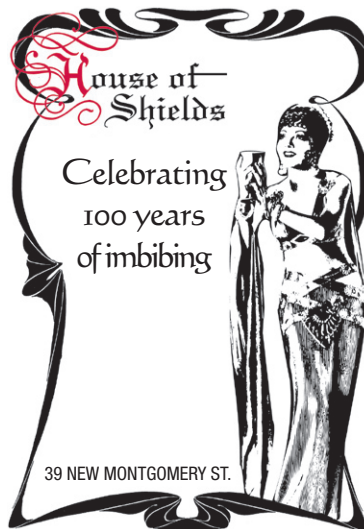
Mistah F.A.B. even links Dre's wholeness to his penchant for characters. "They were all aspects of his personality," he says. "When you deal with truth, you have nothing to hide. You can keep moving forward by being yourself."

For the Jacka — who, as a member of the Mob Figaz, released the group's *Best of* (2005) on Thizz — Dre's integrity accounts for both his broad appeal and his positive influence. "He wasn't ashamed to be who he was," Jacka recalls. "He was one way with everybody. But he knew how to talk to people of any race and showed us how to be around whites and Mexicans and be like, these dudes are cool too."

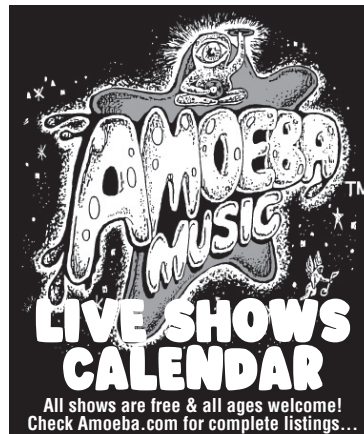
"He was like a Martin Luther King," Jacka says. "People might not understand what I mean by that, but if you were in the streets, you understand."

Whether or not Jacka's claim seems excessive, it's striking to see the actions taken in the name of Mac Dre. Among the labyrinthine divisions of Thizz Entertainment — such as Mall's new Thizzlamic imprint — is Thizz Latin, an unprecedented alliance between black and Latino rappers, which, for a seemingly insular hood like Crestside, is most impressive. "I'm proud of what Thizz Latin is doing," Mac Mall says. "In L.A., the blacks and the Latinos don't get along. But in the Bay, we together."

Between that and the 2pac-like way in which his death brought a much needed fellow-feeling within the notoriously internecine environment of Bay rap, Dre has had a profound influence over the past five years. "I want the positive about Dre to be remembered," Jacka concludes. "For people to look past the hard part. He created 'going dumb,' but that's not all he wanted to leave behind." **(Garrett Caples)**



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FRIDAY NIGHTS

at the de Young

October 30

From 5–8:45pm with free programs and live music.
Enjoy cocktails and an evening menu in the Café.
Regular admission applies to visit the galleries.



Image: SABABA

VIEW the special exhibition *Tutankhamun and the Golden Age of the Pharaohs*. This exhibition presents 130 important objects including 50 from the tomb of King Tut and exhibition places the boy king in a larger context through an additional 80 objects from the tombs of his ancestors.

DINE on a special evening menu featuring a choice of any **three small plates for \$13** including dishes such as Seared Yellowfin Tuna, Lamb & Beef Kefta or Roasted Pepper Hummus. Enjoy a glass of Iron Horse's special **Tut Cuvée** and a portion of the proceeds will help fund kids to see the Tut exhibition.

DANCE to live Egyptian-inspired jazz music by **SABABA**.

CELEBRATE at the closing reception for October Artists-in-Residence **Martin Morububuna** and **Purago Marabe**.

EXPERIENCE the special performance by **Michael Mel**. Mel is a performance artist, writer, and curator who focuses on the contemporary art of Papua New Guinea. Also watch two films directed by Mark Eby and filmed in Papua New Guinea: **The Shield Is My Brother** and **The Man Who Cannot Die**. In the Koret Auditorium at 7pm; seating is on a first-come, first-served basis.

CREATE your own **mummy** out of toilet paper tubes.

Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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 MATT MORALES, MARCELLA ARGUELLO

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FROM FLIGHT OF THE CONCHORDS!
KRISTEN SCHAA

TUESDAY 11/10
LEWD NCREWD COMEDY!
 KELLY PRICE, JASON DOWNS,
 KRISTINKLE, LARRY "BUBBLES" BROWN,
 KIRK PAPPAS, JEFF SHORT

WEDNESDAY 11/11 - SATURDAY 11/14
FROM THE TONIGHT SHOW
AND XM & SIRIUS RADIO
MITCH FATEL
 GARY CANNON

WEDNESDAY 11/18 - SATURDAY 11/21
5 APPEARANCES ON LATESHOW
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NICK GRIFFIN
 LARRY "BUBBLES" BROWN, JULIAN VANCE

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GUY TORRY

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PAUL MOONEY
 From "Chappelle's Show"



NOVEMBER 12-15
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NOVEMBER 19
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**JAKE JOHANNSEN
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 beverage minimum
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 Sunday-Thursday 8pm
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for Cardmembers

Say, say, seance: the Miss Honey kids prepare to dance on the
ceiling for spookytyme

PHOTO BY MERKLEY???

Unholy sheet

By Marke B.
 superego@sfbg.com

SUPER EGO OK, it's official —
 there's way too much
 boo this Halloween.
 Scariest of all, I'm
 just going to shut up
 for once and let the
 parties do the talking.
 Gasp!

STAY GOLD

The original, frighteningly fantas-
 tic queer dance party kicks off the
 costumed train wreck that will be
 Halloween '09. You bet there's be
 rainbow unicorns. Wed/28, 10:30 p.m.,
 \$3. MakeOut Room, 3225 22nd St., SF.
 www.makeoutroom.com

DANGER

French rockers enliven the terrify-
 ingly popular 18+ indie club mainstay
 Popsene, with Veil Veil Varnish opening
 up, DJ Omar, and other treats. Thu/29,
 9 p.m., \$5. 330 Ritch, SF.
 www.popsene-sf.com

ALL HALLOW'S EVE

Perfectly goth and industrial power-
 house parties Meat and Death Guild
 team up with burlesque killers Hubba
 Hubba Revue for some spectacular
 murder on the dance floor. Fri/30,
 9 p.m.-late, \$13. DNA Lounge,
 375 11th St., SF. www.dnalounge.com

BUZZIN' FLY

Whoa, the seminal deep house club
 and label headed by Rverything But the
 Girl's Ben Watt is touching down for a
 costumed Devil's Night of smooth beats
 mayhem. Fri/30, 10 p.m., \$20.
 103 Harriet, SF. www.1015.com

COCKBLOCK MASQUEERADE

The horribly homolicious — hot young
 dyke alert! — monthly promises
 "feathers, face paint, papier-mâché
 masks, glitter, gold, and glam." With
 DJs Nuxx and Zax. Fri/30, 10 p.m., \$10.
 Supperclub, 657 Harrison, SF.
 www.cockblocksf.com

MISS HONEY BOO

Vogue! Drop! Scare! DJs Chelsea Starr,
 Errol, Nikki B, and more present a run-
 way of death for all you underworld,
 drag-bedazzled queens. Fri/30,
 10 p.m., \$5. Triple Crown, 1760 Market,
 SF. www.triplecrownsf.com

TEMPLE RISING — HALLOW'S EVE

Rising up from the late '90s rave scene,
 decks fave Ben Tom relights 1000 Glo-
 sticks with new track "It's a Party." The
 nutso Goldsweats kids hold down the
 basement. Fri/30, 10 p.m.-4 a.m., \$20.
 temple, 540 Howard, SF.
 www.templestf.com

BIBI MASQUERADE

What's better than a gyrating gaggle
 of queer Arabian and Middle-Eastern
 lovelies (and friends)? A drag-studded
 masquerade party for them, with DJs
 Cheon, Emancipacion, and Masood.
 Sat/31, 9 p.m.-3 a.m., Six, 60 Sixth St.,
 www.myspace.com/bibisf

BIG TOP HOMOWEEN

It's a spooky disco circus installment of
 this monthly gay glitterati fiesta from
 Joshua J and Juanita More, with creepy
 drag clowns, skeletal go-go boys, and
 DJs Kevin Graves and Marcus Boogie.
 Sat/31, 9 p.m.-3 a.m., \$10. Club Eight,
 1151 Folsom, SF. www.eightsf.com

BOOOTIE

Everyone's a sawed-off wiener when
 monster mashup club Bootie unleashes
 its annual big-H hoedown, with
 Smashup Derby live, Princess Kennedy,
 and some smashing Seattle players in

the Frankenboot room upstairs. Sat/31,
 9 p.m.-late, \$15. DNA Lounge, 375 11th
 St., www.bootiesf.com

CLUB 1994: HALLOWEEN SPECIAL

What did they wear for Halloween
 before the Internet? Find out at this
 très fashionable way-back machine,
 with DJs Jeffrey Paradise and Richie
 Panic and the Tenderlions live. Sat/31,
 9 p.m., \$10-\$15. Paradise Lounge,
 1501 Folsom, SF. www.club1994.com

COCKFRIGHT

Fear no anal embrace! The fantastic,
 supergay monthly ironic jock apprecia-
 tion night becomes a haunted locker
 room with DJ Earworm. Sat/31, 9 p.m.,
 \$5 with costume. UndergroundSF,
 424 Haight, SF. www.cockfightsf.com

DRESS TO KILL

Bloodcurdlingly cute monthly indie
 rock dance club Fringe explodes with a
 screaming array of visual effects and
 tunes by DJ Blondie K and suboctave.
 Sat/31, 9 p.m., \$5. Madrone, 500
 Divisadero, SF. www.fringesf.com

GREEN GORILLA 13

Celebrating a devilishly lucky 13 years,
 the legendary San Francisco techno col-
 lective rages out with Abe Dusque, M3,
 Sharon Buck, and more. Sat/31, 9 p.m.
 -4 a.m., \$10-\$20. Triple Crown, 1760
 Market, SF. www.triplecrownsf.com

HALLOWEEN: A PARTY

Horror queens Heklina and Peaches
 Christ team up for a wicked drag spec-
 tacular featuring the sequin-shredding
 antics of Jackie Beat, Putanesca, Holy
 McGrail, Cookie Dough, and so many
 more. Sat/31, 9 p.m.-3 a.m., \$15 with
 costume, Cat Club, 1190 Folsom, SF.
 www.trannyshack.com

MIXHELL

An onslaught of face-melting live hard-
 core electro from the former drummer
 of Sepultura(!) and his wife, plus Nisus,
 Apache Cleo, and DJ Bling Crosby.
 Sat/31, 10 p.m., \$12 advance. Poleng,
 1751 Fulton, SF. www.hacksawent.com

NIGHT OF THE LIVING BASS

Low-end burner heroes Opel present
 a three-arena rumble to rip out your
 brain, with Syd Gris, Unerzone, and
 Germany's Wolfgang Gartner. Sat/31,
 9 p.m.-5 a.m., \$15 advance. Mighty,
 119 Utah, SF. www.mighty119.com

NIGHTMARE ON SIXTH STREET

Show off your all-hallowed hilarity to
 some mind-blowing hip-hop and turnta-
 blist beats, as De La Soul's Maseo joins
 Shortkut, DJ Nyce, and Jah Yzer on the
 operating tables. Sat/31, 10 p.m.-
 3 a.m., \$12 advance. Club Six,
 60 Sixth St., www.clubsix1.com

TEENAGE DANCE CRAZE HALLOWEEN

One of my favorite clubs, digging up
 those old-time, pre-'70s 45s from the
 vinyl graveyard. Do the Monster mash!
 Sat/31, 9:30 p.m., \$10. The Knockout,
 3223 Mission, SF. www.myspace.com/
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 Register online and stay informed about the next great show.

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www.sfbg.com/promo

PHOTO BY HEWARD JEW

SFBG.COM/MUSIC LISTINGS 39

THUR/29

CONT>>

FOLK/WORLD/COUNTRY

Bluegrass and Old Time Jam Atlas Café. 8pm, free.

Charming Hostess Red Poppy Art House. 7pm, \$10-15.

Dunes El Rio. 9:45pm, \$5.

Flamenco Thursdays Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm, 9:30pm; \$12.

Brent Jordan Union Room at Biscuits and Blues. 8pm, \$5.

Ravi Shankar and Anoushka Shankar Davies Symphony Hall, 201 Van Ness, SF; www.sfjazz.org. 7:30pm, \$30-90.

Tipsy House Plough and Stars. 9pm.

Tribal Seeds Rockit Room. 8pm, \$10.

Jozef Van Wissem, Diego Gonzalez, Lickets,

Mira Cook Amnesia. 9pm, \$8.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-6. DJs Pleasuremaker, Señor Oz, J Elrod, B Lee, and special guest Ibeke Shakesdown spin Afrobeat, Tropicália, electro, samba, and funk.

Bingotopia Knockout. 7:30-9:30pm, free. Play for drinks, dignity, and dorky prizes with Lady Stacy Pants.

Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.

Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris, MAKossa, and rotating guest DJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.

Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.

Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.

Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.

Mestiza Bollywood Café, 3376 19th St., SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.

Popsene Halloween Party 330 Ritch. 9:30pm, \$8. With DJs Aaron and Nako and live performances by Veil Veil Vanish and Danger.

Represent Icon Lounge. 10pm, \$5. With Resident DJ Ren the Vinyl Archaeologist and guest.

Solid Club Six. 9pm, \$5. With resident DJ Daddy Rolo and rotating DJs Mpenzi, Shortkut, Polo Mo'qz and Fuze spinning roots, reggae, and dancehall.

Wonderland Ruby Skye. 8pm, \$40. Enter a fantasy world inspired by Alice and Wonderland to

benefit at-risk youth.

FRIDAY 30

ROCK/BLUES/HIP-HOP

Art Brut, Princeton Café du Nord. 10:30pm, \$16.

Bayonics, Orgone Elbo Room. 10pm, \$15.

Blue Flames, Society's Child El Rio. 10pm, \$6.

Ronnie Baker Brooks Biscuits and Blues. 8 and 10pm, \$22.

Death Valley High, Perfect Machines, Killola,

Pinky Swear, Protoman Annie's Social Club. 9pm, \$7.

Fast Times Broadway Studios. 8:45pm, \$40. First 500 drinks free; proceeds benefit the Steven David Cannata Scholarship Fund.

DJ Lebowitz Madrone Art Bar. 6-9pm, free.

Luce, Felsen Red Devil Lounge. 8pm, \$10.

Lucha Vavoom Fillmore. 9pm, \$32.50.

Melt Banana, All Leather, We Be the Echo Slim's. 9pm, \$15.

Moonspell, Divine Heresy, Secrets of the Moon,

DJ Rob Metal Thee Parkside. 9pm, \$15.

Monophonics Coda. 9pm, \$10.

No Age, Residual Echoes, Magic Bullets Great

American Music Hall. 9pm, \$16.

Nobunny, East Bay Grease, Apache Dropout

Hemlock Tavern. 9:30pm, \$7.

Pine and Battery, New Montgomery, OONA, Hi-

Nobles Bottom of the Hill. 9pm, \$8.

Skee-Lo, 40 Love, Aquarius, ADDX Rock-It Room.

9pm, \$15.

Sleepy Sun, Antlers Independent. 9pm, \$14.

Sound Junkies El Rincon. 9pm, \$10.

Super Diamond, Knights of Monte Carlo Bimbo's

365 Club. 9pm, \$22.

BAY AREA

"Evil 105's Subsonic Halloween Spookfest"

Cow Palace, 2600 Geneva, Daly City; www.ticket-

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80s, 90s covers (rock)

FRIDAY OCT 30 - 9pm • FREE
GEMA Live Latin Rock & Reggae

SATURDAY OCT 31 - 9PM • FREE
**HALLOWEEN
COSTUME PARTY** with
DJ SCHROBI GIRL
Prizes for best costumes

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THU 10/29 **DJ MISS CHERRY T** 10PM

FRI 10/30 **THE TAKEOVER W/ DJ DIESEL
AND ANOTHER JERK** 10PM

SAT 10/31 **MOONSTOMPER REGGAE NIGHT
W/ DJ CHAOS AND TOZZ
GRAVE** 10PM

SUN 11/01 **SUNDAY BLOODY BACON
SUNDAY**

MON 11/02 **DOWNBEAT MONDAY** 10PM

TUE 11/03 **ALCOHOLCAUST
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WED 28 10:30pm, FREE
MICHAEL ABRAHAM
Jazz Session
9pm, \$8
JOZEF VAN WISSEM (New York)
Diego Gonzalez
The Lickets
Mira Cook

THU 29 9pm, \$7
SONNY & THE SUNSETS
(Record Release)
Sean Smith & the Present Moment
Donovan Quinn
The Sandwitches
& DJ Patty P.

FRI 30 8pm, \$7
Halloween Spectacular
W/ **BOB SAGGATH** (Black Sabbath
Tribute brought to you by most of Citay)
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Costume Contest!

SUN 1 9pm, \$7-10
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master.com. 6:30pm, \$40. With Faint, Basement Jaxx, Infected Mushroom, Crystal Method, Flosstradamus, Steve Aoki, and more.
Regina Spektor, Jupiter One Fox Theater. 8pm, \$37.50.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Dee Dee Bridgewater Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 8pm, \$30-70. Tribute to Lady Day.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.

Lucid Lovers Rex Hotel, 562 Sutter, SF; (415) 433-4434. 6-8pm.

Lisa Mezzacappa and friends Red Poppy Art

House. 8pm, \$15. Edgar Allen Poe-themed performances.

Nicholas Payton, Don Byron Grace Cathedral, 1100 California, SF; www.sfjazz.org. 8pm, \$35-60.
Pedestrian Deposit, Acre, Brandon Nickell, Work/Death, Infinite Body Lab, 2948 16th St, SF; www.thelab.org. 9pm, \$8.

Sandra Aran Group Shanghai 1930. 7:30pm, free.
Marcos Silva Yoshi's San Francisco (in the lounge). 6pm, free.

FOLK/WORLD/COUNTRY

Cuban Nights Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8:30pm, \$15. With Fito Reinoso.

Dark Side of the Uke Knockout. 10pm, \$6. Tatami Mats perform Pink Floyd's *Dark Side of the Moon* with their all-ukelele ensemble, plus Frisky Frolics and DJ dX.

Toshio Hirano, Michael Musika, Vanessa VerLee, Karl Young, Jessie Woletz Li Po Lounge. 8:45pm,

\$5. Art opening for Jeremy Rourke.

Joe Henley Band Plough and Stars. 9pm.

Pamela Means, Thomasina and the Jam Dolores Park Café. 7:30pm, free.

Orquesta La Moderna Tradicion Yoshi's San Francisco. 8pm, \$18.

Sonny and the Sunsets, Sean Smith and the Present Moment, Donovan Quinn, Sandwitches Amnesia. 9pm, \$7. With DJ Patty P.

DANCE CLUBS

Activate! Lookout, 3600 16th St; (415) 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.

All Hallow's Eve DNA Lounge. 9pm, \$13. Guild, Meat, and Hubba Hubba co-present this party with DJs Decay, BaconMonkey, Joe Radio, Melting Girl, and more.

Bar on Church 9pm. Rotating DJs Zax, Zhaldee, and Nuxx.

Blow Up Rickshaw Stop. 10pm, \$15. With DJs Jeffrey Paradise and Richie Panic spinning dance music.

Exhale, Fridays Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.

Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs Romanowski, B-Love, Tomas, Toph One, and Vinnie Esparza.

FreakBeat Regency Ballroom. 9pm, \$25. DJs Paul Oakenfold and Rooz spinning progressive house, tech house, and techno.

Gay Asian Paradise Club Eight, 1151 Folsom, SF; www.eightsf.com. 9pm, \$8. Featuring two dance floors playing dance and hip hop, smoking patio, and 2 for 1 drinks before 10pm.

Hallonasty Mighty. 9pm, \$10. With DJs Ron/E, Worthy, Laura, and more spinning heavy grooves from the whole musical spectrum.

Halloween Friday Mezzanine. 9pm, \$25. With DJs Zach Moore, Syd Gris, Kramer, and Adnan Sharif.
Hov-o-ween Medici Lounge, 299 9th St., SF; (415) 501-9162. 9pm, \$3. Featuring a deathrock costume contest with DJs Voodoo, Purgatory, and BatKat spinning goth, industrial, deathrock, glam and more.

Look Out Weekend Bambuddha Lounge. 4pm, free. Drink specials, food menu and resident DJs White Girl Lust, Swayzee, Philie Ocean, and more.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.

Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

Suite Jesus 111 Minna. 9pm, \$20. Beats, dance-hall, reggae and local art.

CONTINUES ON PAGE 42 »

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***Mon - Fri** New & Improved 2pm-8pm
HAPPY HOUR

\$3 WELLS SATURDAY 3-8PM
 KITCHEN OPEN DAILY

***Wed 10/28** 10/28 WHORE FOR SATAN PRESENTS *STRUCK BY LIGHTNING THE AFTERMATH MAN AMONG WOLVES WITNESS THE HORROR DJ ROB METAL*
 8PM \$6

***Thu 10/29** WITCH TITS HOMO HALLOWEEN PARTY! *TRY THE PIE IMOGEN BINNIE DJS CAMPBELL, DURT, JEAN JAMZ FASHION SHOW FEAT. LOOKS BY VIKTOR FLAMINGO & APOCALYPSE VINTAGE*
 9PM \$5-\$10 SLIDING SCALE

***Fri 10/30** WHORE FOR SATAN PRESENTS *MOONSPELL DIVINE HERESY SECRETS OF THE MOON DJ ROB METAL*
 9PM \$15/\$20 ALL AGES

***Sat 10/31** HALLOWEEN HAPPY HOUR *THE PENDLETONS THE JANK LOST PUPPY*
 3PM FREE ALL AGES
 9PM *RATTLER (D.C.) BANG MAIDEN HATE BREEDERS (MISFITS TRIBUTE)* \$10

***Sun 11/1** TWANG SUNDAY *MOTEL DRIVE*
 4PM/FREE ALL AGES

***Tue 11/2** *CHINESE STARS ALL LEATHER (THE LOCUST/ SWING KIDS/SOME GIRLS) CASY AND BRIAN SENSITIVE HEARTS*
 8PM \$8 ALL AGES

UPCOMING SHOWS:
 11/4 - BLACK WHALES, THE HARBOURS WITH HEATHER MARIE
 11/5 - HAPPY HOLLOW, GRAND LAKE
 11/6 - DEATH TRIPP WITH GREEN & WOOD
 11/7 - LOW RED LAND, KETMAN, THE WANDAS, CANNONS AND CLOUDS

ADV TIX THROUGH WWW.THEEPARKSIDE.COM
 FOR MORE LISTINGS VISIT
 WWW.MYSPACE.COM/THEEPARKSIDE
 1600 17TH STREET ★ 252-1330

Elbo Room

WED 10/28 10PM \$5 ELBO ROOM PRESENTS **CLUB SHUTTER** WITH DJS **NAKO, OMAR, JUSTIN**

THU 10/29 9:30PM \$5 B4 11PM \$6 AFTER AFRO-TROPI-ELECTRIC-SAMBA-FUNK **AFROLICIOUS** WITH DJS/HOSTS: **PLEASUREMAKER, SENOR OZ, WITH RESIDENTS J ELROD AND B LEE** AND SPECIAL GUEST **IKEBE SHAKESDOWN (NYC)**

FRI & SAT 10/30-10/31 10PM \$12/\$15 ELBO ROOM PRESENTS **BAYONICS AND ORGONE** (L.A. UBIQUITY RECORDS) **FRI: DJ ZEPH SAT: DJ WHOOLIGAN** ADV. TIX: WWW.BROWNPAPERTICKETS.COM

SUN 11/1 9PM \$6 DUB MISSION: THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL WITH **DJ SEP VINNIE ESPARZA** (TREAT EM RIGHT) AND GUEST **TELESEEN** (PERCEPTS, BROOKLYN/NY)

MON 11/2 9PM \$5 \$2 DRINK SPECIALS! **TRAWLER BYCATCH** (FEAT LUTHER OF DANAVA) **SEIM AND ROSSFUNKE** (SPENCER OF HELLA) **1-2-3 KNIFE**

TUE 11/3 EARLY: 8PM \$6 ELBO ROOM PRESENTS **ASTRAL GHOSTS AND STRINGS** THE MOONLIGHT ORCHESTRA **SEABRIGHT**

WED 11/4 9PM \$8 (\$4 IN MASK BEFORE 10 PM) ELBO ROOM PRESENTS **CAN'T FIND A VILLAIN CUSTO** (FINGERBANGERZ CREW), **AUDIODUB, MONBON, MY PET MONSTER**

UPCOMING
 THU 11/5 AFROLICIOUS
 FRI 11/6 FIVE & DIAMOND 2YR ANNIV PARTY!
 SAT 11/7 EARLY: ABOLITIONISTS IN THE ROUND: DAVID GRECO, BEN WYAOCKI (THE FRAY); LATE: SAT NITE SOUL PARTY
 SUN 11/8 DUB MISSION: DJ SEP, JAH YZER

ADV TIX: WWW.BROWNPAPERTICKETS.COM

ELBO ROOM IS LOCATED AT 647 VALENCIA NEAR 17TH
 INFO: 415 552.7788 | WWW.ELBO.COM

Make-Out Room

WEDNESDAY OCTOBER 28 7:30PM, \$7
ROMANE EVENT
 A MONTHLY COMEDY EVENT W/ THE BEST & BRIGHTEST BAY AREA COMICS

STAY GOLD 10:30PM, \$3
 HELLA QUEER DANCE JAMS, WHITE HOT CRUISING' & SOLID GOLD MOVEMENT. THE LAST WED. OF THE MONTH W/ DJS PINK LIGHTNING, RAPID FIRE & SPECIAL GUESTS.

THURSDAY OCTOBER 29 7PM, NO COVER!
HEY LADIES, HAPPY HOUR!
 DJ CHOICE SPINNING 80S AND ALT-ROCK!

9PM, NO COVER
WEB OF SOUND
 A MIX OF 60S PSYCH, FREAKBEAT, GARAGE & SOUL DJ JACKIE SUGARLUMPS AND SPECIAL GUEST

FRIDAY OCTOBER 30 7:30
MUNI DIARIES LIVE!
 UNDER THE INFLUENCE - MUNI RIDERS RECOUNT TALES OF THE GOOD, THE BAD, AND THE GROSS. EXTRA CREDIT FOR TRANSIT-RELATED CUMTUSES! HOSTED BY THE EDITORS AT MUNIDIARIES.COM

EVERY FRIDAY AT 10PM, \$5
LOOSE JOINTS!
 W/ DJS THOM THUMP DAMON BELL & CENTIPEDE
HALLOWEEN COSTUME CONTEST
W/ PRIZE BY FABRIC8
 FUNK/SOUL/HIPHOP/ AFRO-BEAT/& MORE

SATURDAY OCTOBER 31 7:30PM, \$7
THE CORNER LAUGHERS
 RECORD RELEASE/HALLOWEEN PARTY
DESOTO REDS

EVERY SATURDAY AT 10PM, \$5
EL SUPERRITMO
FREAKY HALLOWEEN BASH!
 WITH ROGER MAS & EL KOOL KYLE
 CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY NOVEMBER 1 8PM, \$7
VANDELLA • BRITTANY SHANE MISISIPI MIKE AND GAYLE LYNN

MONDAY NOVEMBER 2 8PM, NO COVER!
 MAKEOUT FIRST MONDAYS!
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TUESDAY NOVEMBER 3 - EVERY TUESDAY AT 9PM
LOST & FOUND
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 —San Francisco Chronicle

tonight! Wed, October 28
 MAISHA PRODUCTIONS presents
BABA KEN OKULOLO & THE WEST AFRICAN HIGH LIFE BAND

tomorrow! Thurs, October 29
MADS TOLLING QUARTET
 featuring Mike Abraham
George Ban-Weiss, Eric Garland
The Playmaker - CD Release

this weekend! Fri, October 30 (8pm, Early Show)
 Open Dance Floor
ORQUESTA LA MODERNA TRADICIÓN

this weekend! Fri, October 30 (10:30pm, Late Show)
P-funk All-Star RonKat Spearman's KATDELIC

Sat, October 31 (8pm, Early Show)
 Open Dance Floor
 Spooky Halloween Dance Party!
LAVAY SMITH & HER RED HOT SKILLET LICKERS

this weekend! Sat, October 31 (10:30pm, Late Show)
 Open Dance Floor
B-SIDE PLAYERS

this weekend! Sun, November 1 (2pm, Matinee)
 An Afternoon of Japanese Ghost Stories and Jazz
BRENDA WONG AOKI'S
 Japanese love stories with Asian Jazz pioneer
MARK IZU ENSEMBLE

this weekend! Sun, November 1 (7pm)
PAMELA ROSE:
 "Wild Women Of Song"
 Celebrating Women Jazz Composers - CD Release

next week! Mon, November 2
NICE GUY TRIO
 With Special Guests: Ben Goldberg - clarinet
 David Phillips - pedal steel, Sameer Gupta - tablas
Here Comes The Nice Guy Trio - CD Release

Late Night Live! Every Tuesday 9:30pm - late, \$5 Cover

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Wed, Thurs, Fri, October 28, 29, 30
Oakland's Finest Vocal Quartet Returns Home
EN VOGUE *this week!*
 Sat, October 31
 Open Dance Floor *this weekend!*
Halloween Dance Party
JULIO BRAVO
Y SU ORQUESTA SALSABOR
 Sun, November 1 (2pm, Matinee) *this weekend!*
 The Instruments and Rhythms of Latin Jazz presented by
THE JOHN SANTOS SEXTET
 Sun, November 1 (7pm) *this weekend!*
Si No Tiene Swing...
 A celebration of Orestes Vilató's 50 years on Latin Music's cutting edge, featuring
THE JOHN SANTOS SEXTET
 with special guest el maestro
ORESTES VILATÓ
 Mon, November 2 *next week!*
Argentine Tango Comes To Yoshi's!
TRIO GARUFA
 Tues, November 3 *next week!*
ROCK STEADY:
N'DAMBI & SCORPIO BLUES
 Spoken Word and Music
 Wed, November 4
RACHEL EFRON
 Thurs, November 5
CHRIS CAIN
 Fri, Sat, Sun, November 6, 7, 8
 Yoshi's Debut!
JEAN-LUC PONTY
 Mon, November 9
 Fountain Project Foundation presents
CURE THE BLUES
 featuring **LLOYD GREGORY**
 and **WENDY DEWITT**
 Tues, November 10
PEPITO GOMEZ

Gibson

CONT>>

SATURDAY 31

ROCK/BLUES/HIP-HOP

GG Amos and the GG3 Riptide. 9pm, free.
Chris Kid Anderson Biscuits and Blues. 8 and 10pm, \$20.
Bayonics, Orgone Elbo Room. 10pm, \$15.
Built to Spill Fillmore. 9pm, \$25.
“**Club Silencio and the Coalition of Aging Rockers** present **Carolyn Keddy’s Super Secret Scary Halloween Show**” Hemlock Tavern. 9:30pm, \$8.
Corner Laughers, Desoto Reds Make-Out Room. 7:30pm, \$7.
Dead Souls, Spellbound, Reptile House Annie’s Social Club. 9pm, \$7.
Fast Times Maggie McGarry’s, 1353 Grant, SF;

(415) 399-9020. 9pm, free.
Grannies, Mongoloid, Steel Tigers of Death El Rio. 10pm, \$7.
Loquat, LoveLikeFire Bottom of the Hill. 8:30pm, \$14.
Pop Rocks Red Devil Lounge. 8pm, \$10.
Rattler, Bang Maiden, Hate Breeders Thee Parkside. 9pm, \$10.
Slough Feg, Totimoshi, Grayceon, Serpent Crown El Rio. 4pm, \$8.
Tori Sparks Union Room at Biscuits and Blues. 8:30pm, \$10.
Stone Foxes, Wendy Darling, Buxter Hoot’n Hotel Utah. 8:30pm, \$10.
Super Diamond, Knights of Monte Carlo Bimbo’s 365 Club. 9pm, \$22.
Swingin’ Utters, Throw Rag, Thee Merry Widows Slim’s. 9pm, \$16.
Triple Cobra, DJ Omar Rickshaw Stop. 9pm, \$12.
Wallpaper Mezzanine. 8pm, \$25.

Wil Blades Soul Solution Boom Boom Room. 9:30pm, \$10.
BAY AREA
“**Hell-O-Ween 2009**” Uptown. 9pm, \$10. With **Sonic Seducer** and the **Hobo Gobelins**.
“**Hippie Halloween Costume and Dance Party**” Art House Gallery and Cultural Center, 2095 Shattuck, Berk; (510) 482-3336. 8pm, \$13. With **Spirit Wind** as **Santana**, **Pearl Essence** as **Janis Joplin**, **Cosmos Factory** as **Creedence Clearwater Revival**, and others.
Johnny Vegas and the High Rollers 19 Broadway. 9:30pm, \$15.
JAZZ/NEW MUSIC
Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.
Larry Dunlap Yoshi’s San Francisco (in the lounge). 6pm, free.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli

Square, 891 Beach, SF; (415) 771-6800. 8pm, free.
James Cotton Superharp Band with Hubert Sumlin Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 8pm, \$25-65.
“**Jazz Mafia’s Seventh Annual Mobsters Ball**” Coda. 10pm, \$10.
Marco Benevento Trio Yerba Buena Center for the Arts Forum, 701 Mission, SF; www.sfjazz.org. 9pm, \$25. Halloween dance party.
Proteges of Hyler Jones Shanghai 1930. 7:30pm.
Ricardo Scales Top of the Mark. 9pm, \$15.
Lavay Smith and Her Red Hot Skillet Lickers Yoshi’s San Francisco. 8pm, \$22.
FOLK/WORLD/COUNTRY
Albino! Independent. 9pm, \$18. Special *Star Wars*-themed Halloween show.
BooGrass Plough and Stars. 9:30pm, \$6-10. Featuring some scary bluegrass, a costume con-

test, games, treats, and more.
Carnaval Del Sur Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm, \$15. Live Flamenco music and dance.
Halloween Spectacular Amnesia. 8pm, \$7. With **Cretatous** and **Bob Saggath**.
Sila and the Afrofunk Experience Café du Nord. 10pm, \$15.
DANCE CLUBS
Bar on Church 9pm. Rotating DJs **Foxxee**, **Joseph Lee**, **Zhaldee**, **Mark Andrus**, and **Niuxx**.
Big Top Club Eight, 1151 Folsom, SF; (415) 431-1151. 9pm, \$10. A homoween disco circus featuring a costume contest, drag performances, and go go boys with DJs **Kevin Graves** and **Marcus Boogie**.
Cock Fright Underground SF. 9pm; \$8, \$5 with sports costume. With DJs **Earworm** and **Matt Hite** slaughtering the dance floor and performances by **Hugz Bunny** and **Suppositori** Spelling.

ALTERNATIVE TENTACLES RECORDS
Presents
30TH ANNIVERSARY INCEST-A-THON

-FEATURING-
JELLO BIAFRA AND THE GUANTANAMO SCHOOL OF MEDICINE
WITH
THURSDAY, NOVEMBER 5
CITIZEN FISH ★ **STAR FUCKING HIPSTERS** ★ **MIA**
(ORIG. L.V./DC HD)
FRIDAY, NOVEMBER 6
LUDICRA ★ **MUNLY & THE LUPERCALIANS** ★ **KNIGHT'S OF THE CRUSADE**
SATURDAY, NOVEMBER 7
ALICE DONUT ★ **VICTIM'S FAMILY** ★ **BURNING IMAGE**

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GREAT AMERICAN MUSIC HALL
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JELLO BIAFRA
THE AUDACITY OF HYPE
New Band! Debut Album!
JELLO BIAFRA & THE GUANTANAMO SCHOOL OF MEDICINE
The Audacity of Hype
Jello is joined by Billy Gould (Faith No More), Ralph Spight (Victims Family), Jon Weiss (Sharkbait), Kimo Ball (Mol Triffid). The live band features Ron Nichols (Hammers of Misfortune) on bass.

STAR FUCKING HIPSTERS
NEVER REST IN PEACE
ALICE DONUT
Ten Glorious Animals
BURNING IMAGE
Fantasma CD

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917 FOLSOM @ 5TH ST. SAN FRANCISCO 415-974-1585
WEDNESDAY OCTOBER 28TH
JOE BUCK YOURSELF
(OF HANK III)
JESSE MORRIS & THE MAN COUGARS
THE .357 STRING BAND
AND DJ EVA VON SLUT
(OF THEE MERRY WIDOWS)
DOORS 8:00PM / \$10 ADMISSION
THURSDAY OCTOBER 29TH
WHORE FOR SATAN PRESENTS
VALENT THORR
EARLY MAN
HIGHTOWER
NIHILIST
AND DJ ROB METAL
DOORS 8:00PM / \$10 ADMISSION
FRIDAY OCTOBER 30TH
EVIL LIVE PRODUCTIONS PRESENTS
“A VERY EVIL HALLOWEEN”
DEATH VALLEY HIGH
PERFECT MACHINES
KILLOLA
PINKY SWEAR
PROTOMAN
+ PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE
DOORS 9:00PM / \$10 (\$7 IN COSTUME)
SATURDAY OCTOBER 31ST
ANNIE'S SOCIAL CLUB AND PMR PRESENT
DEAD SOULS
(JOY DIVISION TRIBUTE)
THE REPTILE HOUSE
(A TRIBUTE TO THE SISTERS OF MERCY)
SPELLBOUND
(A TRIBUTE TO SIOUXSIE AND THE BANSHEES)
DJS LINUS AND STARR
+ PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE
DOORS 9:00PM / \$7 (\$5 IN COSTUME)
TUESDAY NOVEMBER 3RD
OPEN MIC COMEDY IN THE BACKROOM
(SIGN UP @ SFSTANDUP.COM)
7PM-9PM / NO COVER
TUESDAY NOVEMBER 3RD
DRUNKEN MONKEY LOUNGE
WITH SPECIAL GUEST DJ
+ PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE
(FREE POOL / SHOT SPECIALS / \$1 HAMM'S)
9PM-2AM / NO COVER
COMING SOON:
11/05: NEW AMERICAN MOB
11/06: WALKEN (RECORD RELEASE)
11/07: LOS DRYHEAVERS

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Oct. 1-31
WEDNESDAY OCT. 28TH
QÖÖL
Qööl is the original clubbing happy hour. Get on the Q-list, go to qoolsf.com
5-10pm FREE before 6pm | \$5 cover
THURSDAY OCT. 29TH:
The Street Food Movement: SF Hearts the Cart
Post panel tasting with samples from : Bacon Potato Chips, Bike Basket Pies, Creme Brulee Cart, Gobba Gobba Hey and more. For panel info. and more go to tickets.commonwealthclub.org
7:30pm | \$12 members, \$20 non-members, \$7 students (with valid ID)
FRIDAY OCT. 30TH:
Hella Douche
The one place it's okay to dress like a douche bag with DJs ShortKut, Mr. E, Shred One and more.
9pm-2am | \$5 before 10:30 with costume
SATURDAY OCT. 31ST:
Halloween with Kool Keith
Performances by Kool Keith with DJs A-ron, Strategy... Pre-sale tickets \$20 and VIP tickets w/ open bar at www.going.com/koolkeith111
9pm-2am
SUNDAY CLOSED.
MONDAY CLOSED.
TUESDAY NOV. 3RD:
SF Green Drinks
A social networking happy hour for local green professionals. For more info. and tickets go to sfgreendrinks.org
5:30pm-8:30pm | \$15 at door, \$12 advance, includes a drink ticket
LOOK HERE FOR MORE:
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mntstmnt.com
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LIVE MUSIC NIGHTLY
WEDNESDAY OCTOBER 28 9:30PM
B3 WEDNESDAYS \$7
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JAZZ
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THURSDAY OCTOBER 29 9:30PM
ERIK JEKABSON'S NEW ORLEANS QUARTET \$7
JAZZ
FRIDAY OCTOBER 30 10PM
MONOPHONICS \$10
SOUL/FUNK
SATURDAY OCTOBER 31 10PM
Halloween - Jazz Mafia Presents
THE 7TH ANNUAL MOBSTERS BALL \$10
Featuring an all new all-star 8 piece Jazz Mafia Mega Ensemble
+ Supertaster & many special guests!
JAZZ/HIP-HOP
SUNDAY NOVEMBER 1 8:30PM
LATIN NIGHT \$7
FEAT. **MUCHO AXÉ**
+ **DANNY SALAZAR - LATIN**
\$5 LABLON DRINKS ALL NIGHT!
TUESDAY NOVEMBER 3 9:30PM
JAZZ MAFIA TUESDAYS \$7
FEAT. JOE BAGALE - JAZZ/HIP-HOP
\$2 TRUMER PILS ALL NIGHT!
UPCOMING SHOWS:
11/4 B3 WEDNESDAYS FEAT. THE COLIN BROWN BAND (MONOPHONICS)
11/5 KENNY BROOKS
11/6 MARCUS SHELBY JAZZ ORCHESTRA
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Dress to Kill Madrone Art Bar. 9pm, \$5. A Fringe Halloween party with costume contest and the best indie rock music videos with added special effects.

Hacksaw Halloween Poleng Lounge. 10pm, \$12. Featuring Mixhell, a duo with Brazilian heavy metal drummer Igor Cavallera and Laima Cavallera on the turntables.

Halloween Boootie DNA Lounge. 9pm, \$10-15. Mash-up party with Adrian and Mysterious D, Dada, and more, plus a costume contest (including "Best Mash-Up Costume") and live performances.

Famous: Sin and Celebrities Glas Kat. 9pm, \$30. Dress as your favorite Hollywood icon and dance down the red carpet with DJs Fuze, Jerry Ross, Mauricio, and more.

Ghost Ship California Ave., Hanger II, Treasure Island, SF; www.kraaksmak.com. 9pm, \$40. With DJs Kraak and Smaak and Fort Knox 5.

Heaven and Hella Suite 181, 181 Eddy, SF; (415) 345-9900. 10pm. With DJs Mindmotion, One G,

and Mark Divita spinning dance beats and radio hits. Costume contest for complimentary bottle service.

HYP Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.

Kiss of Death Vessel, 85 Campton, SF; (415) 433-8585. 10pm. Featuring a costume contest and DJs Frenchy Le Freak, Pheeko Dubfunk, and Martin Aquino.

Monster Bash Beauty Bar. 10pm, free. Boos and booze all night with DJ White Mike.

Night of the Living Bass Mighty. 9pm, \$20. A costume party with DJs Wolfgang Gartner, Uberzone, Syd Gris and more.

Nightmare on 6th Street Club Six. 9pm, \$18. With DJs Maseo of De La Soul, Shortkut, Jah-Yzer, Serg One, and more spinning soul, classic hip hop, reggae, and dancehall.

Nightmare on Van Ness Regency Ballroom. 9pm,

\$60. Multiple levels featuring a live performance by LMFAO and DJs E-Rock, Scene, Mark Farina, Dale Martin, BB Hayes, Sam Issac, and more.

Saw VIII Masquerade Extravaganza Blue Macaw, 2565 Mission, SF; (415) 341-7314. 9pm, \$20-50. Featuring a costume contest with cash prizes, and two spooky levels of music with DJs Mindmotion, Sake1, and more.

SF Halloween Ball San Francisco City Hall, 1 Dr. Carlton B. Goodlett Place, SF; (415) 816-7763. 9pm, \$45-100. An upscale Halloween costume party with DJs remedy, cut 5, vangeli, and more spinning mainstream, top 40, mashups, and house.

Spider Ball Bently Reserve, 400 Sansome, SF; (415) 288-0202. 10pm, \$55. Featuring DJs and live performances by Vibe Squad, Beats Antique, Random RAB, Resident Anti-Hero, Tamo, and more to support the Black Rock Arts Foundation.

Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.

Teenage Dance Craze Halloween Party Knockout. 10pm, \$3. Scary teen beat, twisters, and surf rock with DJs Sergio Iglesias, Russell Quann, and Howie Pyro.

Thriller Lexington Club. 9pm, free. Featuring a Michael Jackson inspired costume contest and DJs Durt and Ponyboy startin' somethin' on the dance floor.

Zombie Ball Verdi Club, 2424 Mariposa, SF; (415) 861-9199. 9pm, \$15. With a live performance by the Hi Rhythm Hustlers and guest Cari Lee and DJs spinning teen beat tunes.

Flyleaf, Paper Tongues Great American Music Hall. 8pm, \$25.

Lucero, Jack Oblivion, John Paul Keith and the One Four Fives Mezzanine. 8pm, \$22.

possessed, Impaled, Sadistic Intent, Witchhaven DNA Lounge. 6pm, \$25.

Jason Reeves, Curtis People Café du Nord. 8pm, \$12.

Brittany Shane, Misisipi Mike and Gayle Lynn, Vandella Make-Out Room. 8:30pm, \$7.

Skinny Puppy, Vverevvolf Grehv Regency Ballroom. 8pm, \$30.


Tori Sparks Union Room at Biscuits and Blues. 8:30pm, \$5.

UFO, Travis Larson Band Independent. 8pm, \$25.

BAY AREA

Shonen Knife, Ty Segall, Dreamdate, DJs Zola and Jen Schnade Uptown. 9pm, \$14.

CONTINUES ON PAGE 44 >>




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SATURDAY 10.31.09
HAUNTED TEMPLE
(Halloween Special!)

FRIDAY 11.06.09
COLETTE
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SATURDAY 11.07.09
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10/29 Tribal Seeds, Thrive

10/30 Skee-Lo, 40 Love, Addx, Aquarius

10/31 The Quakes, The Mutilators, Stellar Corpses, Tabaltix, 23PM

11/3 Shaimus

11/4 End Transmission

11/6 Inner Circle, Native Elements

11/7 Eye Eighty, The Musonics

11/8 Mega Banton, Prestige

11/11 Shareef Ali, Middle Initials, Scotch & Bones, Tenderloins

11/12 Warrior King, Gypitian

11/14 Ben Fuler CD Release Party

11/15 Ranking Roger

Kanoa's Acoustic Mondays
every monday night

Live Comedy
every tuesday night

Great Drink Specials
Every Night



Thai River Festival

Thurs, Oct 29, 5-9 pm
\$10 Admission
(includes entry into Emerald Cities)

asian art museum presents:
matcha

Join us at MATCHA for our Thai River Festival celebration with dance and music by the Thai Cultural Center. Enjoy a rare puppet performance by the Mandalay Marionettes Theatre, create river offerings, engage in docent conversations, learn about the mythical Thai Bird people, sample the vibrant flavors of Burmese Tea Leaf Salad, sip cocktails from the cash bar, and step into Emerald Cities -- a luminous exhibition of stunning artworks from 19th-century Siam and Burma.

For a chance to win tickets, visit:
www.asianart.org/matcha.htm

ASIAN ART MUSEUM
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SUN/1
CONT>>

JAZZ/NEW MUSIC

Brenda Wong Aoki and Mark Izu Ensemble Yoshi's San Francisco. 2pm, \$5-20. Performing Japanese ghost stories and jazz.
Giovanni Allevi, Patrizia Scascitelli Yerba Buena Center for the Arts Forum, 701 Mission, SF; www.sfjazz.org. 7pm, \$25-35.
Marc Cary Focus Trio Florence Gould Theatre, Legion of Honor, 34th Ave at Clement, SF; www.sfjazz.org. 2pm, \$25.
Rob Modica and friends Simple Pleasures, 3434 Balboa, SF; (415) 387-4022. 3pm, free.
Pamela Rose Yoshi's San Francisco. 7pm, \$22.
SF Contemporary Music Players ODC Dance Commons, 351 Shotwell, SF; (415) 278-9566. 4:30pm, \$5-10. Performance and discussion of

Ken Ueno's "Archaeologies of the Future."
"SFJAZZ Beacon Award" Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 7pm, \$20-50. Honoring John Handy.
SFJAZZ High School All-Stars Yerba Buena Center for the Arts Forum, 701 Mission, SF; www.sfjazz.org. 3pm, \$5-15. Playing Duke Ellington and the sounds of the Harlem Renaissance.
"SIMM New Music Series" Musicians Union Hall, 116 Ninth St, SF; (415) 905-4425. 7:30pm, \$10. With Reconnaissance Fly and Noertker's Moxie.

FOLK/WORLD/COUNTRY

Boulder Acoustic Society Amnesia. 9pm, \$7-10. With special guest.
Fiesta Andina! Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 7pm, \$10. With Eddy Navia and Sukay.
Mucho Axé Coda. 8pm, \$7.

DANCE CLUBS

Breakfast in Bed Supperclub. 5am, \$15.
Halloween After-Party with DJs Syd Gris, Alain Octavo, Cosmic Selector, Dulce Vita, and more.
DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Vinnie Esparza, and guest Teleseen.
Fresh Ruby Skye. 6pm, \$25. A Halloween weekend T-Dance with DJ Tony Moran.
Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?
Jock! Lookout, 3600 16th, 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.

Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Religion Bar on Church. 3pm. With DJ Nikita.
Shuckin' and Jivin' Knockout. 10pm, free. Rock, doo-wop, jivers, stompers, and more on 78 rpm with DJs Dr. Scott and Oran.
Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 2

ROCK/BLUES/HIP-HOP

Airborne Toxic Event, Henry Clay People Fillmore. 8pm, \$21.
Big Business, Triclops! Bottom of the Hill. 10pm, \$12.
Chevelle, Halestorn, After Midnight Project Regency Ballroom. 7:30pm, \$28.
Emerald Triangle Independent. 9pm, \$15.
Land of Talk, Eulogies Café du Nord. 8:30pm, \$10.

Tiger Lilies, Vinsantos Great American Music Hall. 8pm, \$20.
Trawler Bycatch, Seim and Rossfunke, 1-2-3 Knife Elbo Room. 9pm, \$5.

JAZZ/NEW MUSIC

Lavay Smith Trio Enrico's, 504 Broadway, SF; www.enricossf.com. 7pm, free.
Nice Guy Trio Yoshi's San Francisco. 8pm, \$14.
Reptet Make-Out Room. 8pm.
SF Contemporary Music Players Herbst Theatre, 401 Van Ness, SF; (415) 278-9566. 8pm, \$28. Performing "Maid to Order," music of Leroux, Ueno, Dennehy, and RB Smith.

FOLK/WORLD/COUNTRY

Belle Monroe and Her Brew Glass Boys Amnesia. 8:30pm, free.

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44 SAN FRANCISCO BAY GUARDIAN | OCTOBER 28 - NOVEMBER 3, 2009

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!

Going Steady Dalva. 10pm, free. DJs Amy and Troy spinning 60's girl groups, soul, garage, and more.

King of Beats Tunnel Top. 10pm. DJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.

Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.

Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.

Network Mondays Azul Lounge, One Tillman Pl; www.inhouselent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured

performers.

Spiff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

Armin Van Buuren Ruby Skye. 9pm, \$30. With DJs Alain Octavo and Syd Gris.

TUESDAY 3

ROCK/BLUES/HIP-HOP

Ashford and Simpson Razz Room, Hotel Nikko, 222 Mason, SF; 1-866-468-3399, www.therazz-room.com. 8pm, \$47.50-55. Performing through Nov 14; check website for showtimes.

Astral, Ghosts and Strings, Moonlight Orchestra, Seabright Elbo Room. 8pm, \$6.

Atlas Sound, Broadcast Great American Music Hall. 8pm, \$16.

B-Cups, Minks, Started-Its Bottom of the Hill.

9pm, \$8.

Layne Baker and the Black Diamond Band Biscuits and Blues. 8pm, \$15.

Cage the Elephant, Morning Teleportation, Shackletons Slim's. 8pm, \$16.

Chinese Stars, All Leather, Casy and Brian, Sensitive Hearts Thee Parkside. 8pm, \$8.

Jeffrey Foucault and Andy Friedman, Dave McGraw Café du Nord. 8:30pm, \$10.

Kawabata, ?Alos, 3 Leafs Hemlock Tavern. 9pm, \$10.

Imelda May Independent. 8pm, \$15.

Queen Latifah Regency Ballroom. 8pm, \$39.50-49.50.

Ron Thompson Union Room at Biscuits and Blues. 8pm, \$10.

Verbal Abuse, Rat Damage, Steeples Knockout. 10pm, free.

JAZZ/NEW MUSIC

Claudia Acuna Yoshi's San Francisco. 8pm, \$20.

"Boogaloo Tuesday" Madrone Art Bar. 9:30pm, \$3. With Oscar Myers.

Conscious Jazz Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:45pm, free.

Dave Parker Quintet Rasselas Jazz. 8pm.

Euliptian Quartet Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm.

"Jazz Mafia Tuesdays" Coda. 9pm, \$7. With Joe Bagale.

Ricardo Scales Top of the Mark. 6:30pm, \$5.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free. With DJs What's His Fuck, Taypoleon, and Mackiveli.

Drunken Monkey Annie's Social Club. 9pm, free. Guest DJs, free pool, and \$1 Hamm's.

Eclectic Company Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.

La Escuelita Pisco Lounge, 1817 Market, SF; (415) 874-9951. 7pm, free. DJ Juan Data spinning gay-friendly, Latino sing-alongs but no salsa or reggaeton.

Mixology Aunt Charlie's Lounge, 133 Turk, (415) 441-2922. 10pm, \$2. DJ Frantik mixes with the science and art of music all night.

Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.

Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubbuck spinning house.

Womanizer Bar on Church. 9pm. With DJ Nuxx. **SFBG**

SINGLES PARTIES

3 HALLOWEEN COSTUME/DANCE PARTIES:

OCT 30 Emeryville

OCT 31 Santa Cruz, Petaluma

NOV 3 Sausalito Waterfront Mixer

NOV 6 Michael Jackson Dance, San Mateo

NOV 6 California Cougar Convention, Beverly Hills

NOV 7 Art & Wine Tasting Party, San Francisco

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SFBG



Ann Randolph, whom Mel Brooks compares to the late Gilda Radner, presents her new solo show *Loveland* at The Marsh through November 14.

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

The Bald Soprano Cutting Ball Theater, Exit, 27 Taylor; (800) 838-3006, cuttingball.com. \$15-\$30. Opens Thurs/29, 8pm. Runs Thurs-Sat, 8pm; Sun, 5pm. Through Nov 22. Cutting Ball Theater opens its 10th season with Eugene Ionesco's comic masterpiece.

Destry Rides Again Eureka Theatre, 215 Jackson; www.42ndstreetmoon.org. \$34-\$44. Opens Sat/31. Runs Wed, 7pm; Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm. Through Nov 15. 42nd Street Moon presents this classic western musical starring Connie Champagne.

DRIP Boxcar Playhouse, 505 Natoma; www.crowd-edfire.org. \$10-\$25. Previews Sun/1, 5pm. Opens Mon/2, 8pm. Runs Wed-Sat, 8pm. Through Nov 21. Crowded Fire presents Christina Anderson's dreamlike new work.

Ghosts of the River BRAVA Theater Center, 2781 24th St; 641-7657, www.brava.org. \$20-25. Opens Wed/28. Runs Wed-Sat, 8pm. Through Nov 8. ShadowLight Productions announces the world premiere of this multidisciplinary shadow theatre work tackling the subject of the US/Mexico border.

How I Learned to Stop Worrying and Lost my Virginity Exit Café, 156 Eddy; (800) 838-3006, www.guerrillarep.org. \$10-\$20. Opens Thurs/29. Runs Thurs-Sat, 8:30pm. Through Nov 21. Ann Marie Productions and Guerrilla Rep join forces to present Aileen Clack and John Caldon's comedy about becoming a woman in different cultural contexts.

Who's Afraid of Virginia Woolf? Actors Theatre of SF, 855 Bush; 345-1287, www.actorstheatresf.org. \$26-\$40. Previews Wed/28-Thurs/29. Opens Fri/30. Runs Thurs-Sat, 8pm; Nov 6 and Dec 6, 2pm. Through Dec 19. Actors Theatre of SF presents Edward Albee's classic.

ONGOING

The Creature Thick House, 1695 18th St; 401-8081, thickhouse.org. Previews Thurs-Sat, 8pm; Sun, 7pm. Black Box Theatre presents a one-of-a-kind Halloween experience with the world premiere of Trevor Allen's story based on Mary Shelley's classic novel.

First Day of School SF Playhouse, 533 Sutter; sfplayhouse.org. Check Website for dates and prices. Through November. Billy Aronson's new farce is a humdinger. (Avila)

The Future Project: Sunday Will Come Intersection for the Arts, 446 Valencia; 626-2787 x109, www.theintersection.org. \$15-\$25. Thurs-Sat, 8pm. Through Nov 7. A young couple (Erika Chong Shuch, Sean San Jose) struggle with the implications of their goldfish's imminent demise in this first-time collaboration between Campo Santo and Erika Shuch Performance Project (ESP), both resident companies at Intersection for the Arts. (Avila)

Goldfish Magic Theatre, Bldg D, Fort Mason Ctr; 441-8822, www.magictheatre.org. \$25-\$45. Oct 29 and Nov 5, 8pm; Oct 30-31, and Nov 6, 6:30pm; Nov 1 and 3, 7pm; Nov 1 and 8, 2:30pm. Through Nov 8. Magic Theater's 43rd season opens with the first of two back-to-back plays from John Kolvenbach, whose companion-piece, Mrs. Whitney, runs with Goldfish in repertory beginning October 21. (Avila)

Her Naked Skin Zeum Theater, Yerba Buena Gardens; 749-2228, www.act-sf.org. \$15-\$20. Wed/28-Sat/31, 8pm. The American Conservatory Theater Master of Fine Arts Program presents Rebecca Lenkiewicz's new play.

Jekyll & Hyde: The Musical Southside Theatre, Fort Mason Center; www.jericaproductions.com. \$25-\$35. Fri-Sat, 8pm; Sun, 2pm. Through Oct 25. The Royal Underground Theatre Company and Jerica Productions present the smash-hit Broadway musical.

Loveland The Marsh, 1074 Valencia; 826-5750, www.themmarsh.org. \$15-\$50. Thurs, 8pm; Sat, 5pm. Through Nov 14. Los Angeles-based writer-performer Ann Randolph returns to the Marsh with a new solo play partly developed during last year's Marsh run of her memorable Squeeze Box. (Avila)

Meet the Samsas Boxcar Theatre, 505 Natoma; (800) 838-3006. \$20-\$30. Wed/21-Sat/24, 8pm; Sun, 2pm. Reality TV monstrosity takes the unexpected form of a gigantic bug, formerly eldest son and sad-sack Gordon, in this play based on Kafka's story. (Gluckstern)

November American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$10-\$82. Tues-Sat, 8pm; Sat-Sun, 2pm. Through Nov 15. American Conservatory Theater presents the West Coast premiere of David Mamet's fiendishly funny, over-the-top new comedy.

Shocktoberfest Hypnodrome Theatre, 575 10th St; (800) 838-3006, thrillpeddlers.com. \$25-\$69. Thurs-Fri, 8pm. Through Nov 20. Thrillpeddlers announces their signature Halloween show.

Tales from the Dark Room: Season II Dark Room Theater, 2263 Mission; 401-7987, darkroomsf.com. \$20. Fri/23-Sat/24, 8pm. The Dark Room Theater presents a celebration of the witching hour with a Halloween trick and treat.

Zombie: A New Musical EXIT Theatre Stage Left, 156 Eddy; 913-7272, www.zombiemusicals.com. \$25. Thurs-Sat, through Oct 31. With a score solidly rooted in hard rock and metal, the brainchild of Anthony R. Miller and Brendan West captures the traditional horror aesthetic.

Zombie Town EXIT Theatre Stage Left, 156 Eddy; 913-7272, www.sleepwalkerstheatre.com. \$14-\$20. Fri-Sat, 8pm. Through Nov 7. Sleepwalkers Theatre presents the premiere of this horror-comedy from Tim Bauer.

DANCE

Alonzo King Lines Ballet Yerba Buena Center for the Arts, 700 Howard; 978-2787, linesballet.org. Wed-Sat, 8pm; Sun, 5pm. \$15-\$100. Never underestimate Alonzo King's ability to introduce dancers and audiences to new musical challenges. His most recent find is New York jazz pianist Jason Moran who, accompanied by bass player Tarus Mateen and drummer Nasheet Waits, played a fabulously roaming set for King's new "Refraction." Blues, art song, pop and stride seamlessly wove in and out of each other creating the interactive atmosphere for King's 11 episodes of individualized, kinetically mesmerizing dances. "Refraction" insinuates itself because of the way music and dance create separate yet overlapping universes. This coming weekend, Moran's score will be heard on tape. For King's 2005 "The Moroccan Project", the six excellent musicians of El Hamideen, however, will perform live. Don't miss them. One of the work's key motives is a dancer who simply stands while others throw themselves into something akin to ecstasy. I used to think that they were watching their colleagues. But perhaps they are taking time out to listen to the music. (Felciano)

PERFORMANCE

"Dr. Kristov's House of Fun and Horror" The Garage, 975 Howard; 885-4006, 975howard.com. Fri-Sat, 8pm. \$10-\$20. A unique combination of influences comes together to create a one-of-a-kind theatrical experience in this tongue-in-cheek, horrible, audience-confronting show.

"Halloween Hullabaloo" Zambaleta, 2929 19th St; zambaleta.org. Sat, 6pm-12am. \$12-\$15. The community-based world music and dance school officially opens with performances by Brass Menazeri, Japonize Elephants, Helladelics, and more.

"International Czech Theater Festival" The Marsh, 1062 Valencia; (800) 838-3006, www.themmarsh.org. Through Wed, times and prices vary. The Marsh presents a series of four new plays developed in the physical theater tradition of the Czech Republic.

"Japanese Ghost Stories and Jazz" Yoshi's SF, 1330 Fillmore; www.firstvoice.org. Sun, 2pm. \$5-\$20. Yoshi's hosts the haunting experience of Brenda Wong Aoki's ghost stories performed in

concert with Mark Izu in this family-friendly post-Halloween performance.

Lesbian/Gay Chorus of San Francisco Metropolitan Community Church of San Francisco, 150 Eureka; (800) 838-3006, lgcsf.org. Thurs-Sat, 8pm. "Halloween in the Castro," a new opera by Jack Curtis Dubowsky, merges local politics with murder and mayhem in an in-your-face social commentary about what's gone wrong with Castro Halloween.

Rasputin and his Amazing Marionettes Finn's Funhouse, 814 Grove; finnsfunhouse@yahoo.com. Fri-Sat, 7 and 8:30pm. \$10-\$15. A macabre musical marvel in mystifying miniature.

"Stateless: A Hip Hop Vaudeville Experience" The Jewish Theatre, 470 Florida; 292-1233, www.tjt-sf.org. Thurs-Sat, 8pm; Sun, 7pm. \$15-\$45. Is hip-hop dead, as Sacha Frere-Jones recently pronounced it or has it finally arrived? Will hybrid hip-hop theatre bring the raw edginess of this street-grown art form to a wider audience or can it only become diluted in its bid for mass consumption? Turns out it's a bit of both if Stateless is the standard to go by. Billed as a "Hip Hop Vaudeville Experience," there is real joy in the slapstick-and-soft shoe opening sequences, straight from the pages of a borscht belt revival, and real yearning in the parallel quests for identity and personal history on the parts of fellow rappers and theatre collaborators Dan Wolf and Tommy Shepherd. After a hilariously inter-titled interlude on a trans-Atlantic flight and an obligatory stoner's epiphany in Amsterdam, the pair head for Hamburg, where Wolf learns of his German-Jewish Vaudeville-performer roots, and then, almost as an afterthought, they head for Louisiana to discover Shepherd's. It's here that the play really loses its initial momentum, as the search for Shepherd's progenitors is not nearly as fleshed out as Wolf's. Still, Keith Pinto's choreography is tight, Ellen Sebastian Chang's staging ingenious, and the music, penned mainly by experimental music ensemble One Ring Zero, is virtually flawless. Eddy it's not, but with respect to Mr. Frere-Jones, very much alive. (Gluckstern)

"True Fiction Magazine Halloween Horror" Bayfront Theater, Fort Mason Center; www.improv.org. Fri-Sat, 8pm. \$17-\$20. SF's acclaimed improv ensemble returns for their wildly popular Halloween shows based on audience suggestion. **SFBG**

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After this weekend's Halloween madness, honor the dead and celebrate new beginnings at the annual Day of the Dead procession and celebration on Mon/2.

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

FRIDAY 30

Bedbugs: Modern Vampires City College of San Francisco, Science Building, room 300, 50 Phelan, SF; (415) 239-3580. Noon, free. Hear Johnson Ojo, Ph.D. from the San Francisco department of health describe the life cycle of bedbugs, our 21st century vampires. Dr. Ojo will discuss the factors that have led to their reemergence and current public health measures to control infestations in San Francisco.

Ghost Walk Palace Hotel, 2 New Montgomery, SF; (415) 557-4266. 6:30pm, free. Learn about the spooky history of the historic Palace hotel, how King Kalakaua, the last king of Hawaii, died there in 1891, how it was rebuilt after burning in the 1906 quake, how President Warren G. Harding died in office there in 1923, and more tragedies and heartbreaks that keep the halls buzzing with spectral visions and mysterious occurrences.

Postmortem Legion of Honor, 100 34th Ave., SF; (415) 750-3548. 8pm, \$85. Dance among the undead at this "Ghoulish Gala," combining complimentary potions and witches brews with the current mummy exhibit featuring Iretthorrou, a 2,500 year old Egyptian mummy.

BAY AREA

Hallowmas Orinda Masonic Temple, 9 Altarinda, Orinda; (925) 787-9247. 6:30pm, \$29. Join other women and girls from the Bay Area to celebrate the Pagan New Year at this annual Womyn's Ritual and Spiral Dance accompanied by an artisan and craftswomen marketplace.

SATURDAY 31

Classic Ghost Stories North Beach Library, 2000 Mason, SF; (415) 355-5626. 2pm, free. Be a part of the Sitdown Readers' Theater and help read aloud classic ghost stories like "The Turn of the Screw" by Henry James and "Thravn Janet" by Robert Louis Stevenson or bring your own favorites.

Costume Walk Yerba Buena Children's Garden, 4th St. at Howard, SF; (415) 543-1718. Noon, free. Children under 10 and their families are invited to participate in interactive performances and games for kids followed by a costume parade.

Creature Features Exploratorium, 3601 Lyon, SF; (415) 561-0360. 3pm; \$10-16, discount in costume. Begin your Halloween festivities with creepy creatures, plants, giant insects, a haunted Victorian house on wheels, and more. Including candy for the kids and a cash bar for adults.

Drop Dead Sexy Block Party Broadway between Montgomery and Columbus, SF; www.megahalloweensf.com. 8pm, \$35. Buy a wristband and gain access to multiple clubs

for costume contests and DJs spinning hip hop, R&B, mashups, top 40, electro, and more.

End of the Night Justin Herman Plaza, Market at Embarcadero, SF; journey.totheendofthenight.com. 7pm, free. Be a part of this city wide game of tag spanning San Francisco's haunted cityscape on Halloween. Players try to make it through six checkpoints on foot or by public transportation, without being caught by chasers. Those caught become chasers themselves.

Freakshow Terra Gallery, 511 Harrison, SF; www.terrassf.com. 9pm, \$30. Attend a 1930's circus big top Halloween party featuring a freakshow with aerialists, jugglers, clowns, DJs spinning indie, pop, and alternative sounds, and more.

Halloween Party Cat Club, 1190 Folsom, SF; (415) 703-8964. 9pm, \$15 with costume. In response to years of violence in the Castro, Peaches Christ and Helinka are hosting a fright-night featuring a costume contest, midnight drag show, classic horror films projected on screens, and DJs spinning creepy dance music.

Make Drag, Not War Dance Mission Theater, 3316 24th St., SF; www.againstmilitarism.org. 7:30pm, \$20. Join Iraq Veterans Against War (IVAW) for a night of activist drag and dance theater featuring the drag debut of more than a dozen Iraq veterans as a benefit for Dialogues Against Militarism (DAM).

Spider Ball Bently Reserve, 400 Sansome, SF; spiderball.com. 10pm, \$55. Dress to impress at this decadent Halloween party and fundraiser for the Black Rock Arts Foundation (BRAAF) and enjoy DJs, live acts, and more. **Spiral Dance Ritual** Kezar Pavilion, 755 Stanyan, SF; www.reclaiming.org. 7:30pm, \$20-100. Honor the dead and celebrate renewal at this spiral dance ritual happening on the day of the year when the veil is thin between the worlds of the living and the dead.

SUNDAY 1

Dia de los Muertos Concert San Francisco Symphony, Davies Symphony Hall, 201 Van Ness, SF; (415) 864-6000. 2pm, \$15-65. Celebrate Latino culture at this family concert featuring music, dance, art, and storytelling from the traditions of the Day of the Dead.

MONDAY 2

Dia de los Muertos 24th St. and Bryant, SF; www.dayofthedeadsf.org. 7pm, free. Join thousands of families, community members, artists, and activists for the annual Day of the Dead procession and public altar exhibit. Procession ends at a Festival of Altars in Garfield Park, located at 26th and Harrison. **SFBG**

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FILM LISTINGS



Agnès Varda's *The Beaches of Agnès* opens Fri/30.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Matt Sussman, and Laura Swanbeck. The film intern is Fernando F. Croce. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide.

SF DOCFEST

The eighth annual San Francisco Documentary Film Festival runs through Oct 29 at the Roxie, 3117 16th St. SF. Tickets (\$11) are available by visiting www.sfindie.com. All times p.m.

WED/28

American Artifact: The Rise of American Rock Poster Art 7. *The Great Contemporary Art Bubble* 7. *The Philosopher Kings* 9:15. *Pop Star on Ice* 9:15.

THURS/20

Nursery University 7. *Speaking in Code* 7. *Trimpin: The Sound of Invention* 9:15. *Cropsey* 9:15.

OPENING

» **The Beaches of Agnès** Director's commentaries are par for the course in the DVD age, but few filmmakers posses the élan to warrant a feature length auto-exegesis. Agnès Varda is one, and her most recent memory machine — she claims it's her last — cheerfully dissolves the boundaries between memoir, retrospective, and installation. We begin on the beach, with the 80-year old Varda spryly instructing her young assistants on the placement of various mirrors. "If we opened people up, we'd find landscapes," she explains of her motivation for filmmaking, before embarking on an unclassifiable daisy chain of reenactment and reminiscence. The film moves at the leisurely pace of the flâneur's walk, the better to relish Varda's joie de vivre and sweet bawdiness. Her chameleon colored bowl cut dares us to keep abreast of her quicksilver digressions on the past (fact or fiction matters less than then and now). As with 2000's *The Gleaners and I*, she's most free with the things she adores: blurry foregrounds, old photographs, heart-shaped potatoes, ancient frescoes, the human body and neighbors. "All the dead lead me back to Jacques," she says, referring to her great love, Jacques Demy, and their life together loops *The Beaches of Agnès* with a beauty not soon forgotten. (1:40) *Opera Plaza*. (Goldberg)

Brain Dead With the zombedy combedy genre — I'm sick of "zomcom," aren't you? — having reached mass impact via *Zombietown*, you might be hungry if not chalk-facedly ravenous for more of the same. In which case you'll enjoy this Thrillville-presented West Coast theatrical debut of 1980s horror fave (1986's *Witchboard*) Kevin Tenney's own more modestly scaled mixup of undead mayhem and laughs. When a tiny asteroid lands in a rural area — instantly turning one unlucky fisherman into green-faced chomper and his buddy into lunch — it's not long before shambling carnivores are imperiling the requisite cabinful of ill-matched strandeers. Their number include a televangelist, lost sorority sisters, and two escaped convicts, one nice and one

psycho-mean. While the latter takes everyone hostage at gunpoint, those carnivorous ghouls gathering outside have a strictly take-no-hostages policy. They'll take brains, though. BRAAAAAAAINS!!!! *Brain Dead* is fun — if kinda dumb fun, compared to *Shaun of the Dead* or even *Zombieland*. (Let alone Peter Jackson's 1992 splatsterpiece *Braindead*, or the 1990 Bill Paxton-Bill Pullman non-zom horror faceoff also called *Brain Dead*). But if it lacks that special edge of originality and/or wit, it's still a whole lot better than 2008's *Zombie Strippers*, of which we shall never speak again. (1:35) *Four Star*. (Harvey)

» **Bronson** In 2000's *Chopper* (2000), Eric Bana killed as Australia's most notorious psychotic extortionist-killer-jailbird-celebrity autobiographer — more vividly than in any part serving his subsequent, slightly bland leading-hunk status. Tom Hardy is another handsome bloke at risk of looking competent and versatile without fully impressing. Yet here comes *Bronson*, a film (and role) offering up a dramatized "Man. Myth. Celebrity" (as per its ad line) of actual "worst prisoner in Britain." The real Michael Gordon Peterson, better known as "Charles Bronson" (a PR-minded friend fitted the *Death Wish* star as nom de notoriety), was an extreme anger-management case whose working-class struggle ended when he robbed a post office in 1974. As the film details, prison spectacularly agreed with him. He enjoyed the tension and violence — between himself and fellow inmates as well as guards — so much that he got sent to a high-security psychiatric hospital. Worry not: even drugged to the gills, he managed to create ruckuses that won national attention. This is the second English-language directing effort by Dane Nicolas Winding Refn, of the crime-drama *Pusher* trilogy. *Bronson* is utterly revved up in a way that's showy but not at all dumbed-down, and it's pure cinematic inspiration at least half-transcending even a case of snarkish homophobia as you haven't seen since ... well, *Chopper* maybe? (1:32) *Lumiere*. (Harvey)

The Canyon See "Into the Wild." (1:42) *Opera Plaza*.

Gentlemen Broncos The latest from *Napoleon Dynamite* (2004) director Jared Hess is about a Utah teen (Michael Angarano) who is obsessed with science fiction. (1:51)

» **Heart of Stone** With metal-detectors blocking its entrance, gang fights breaking out in the halls, and teachers wearing bulletproof vests, it's clear that Weequahic High School is not your usual blackboard jungle. Once one of the nation's most respected schools, the Newark, NJ institution was by 2000 plagued by the urban violence that claimed an alarming number of lives. Beth Toni Kruvant's first-rate documentary chronicles the place's gradual recovery thanks to Ron Stone, the passionate principal who, using a mixture of diplomacy and compassion, struggled to control the brutality that loomed over a new generation of students. Though similar in subject to Rollin Binzer's recent *The Providence Effect*, *Heart of Stone* is easily the better film, less an infomercial for enrollment than a tough-minded analysis of the historical upheavals and social conditions forming Weequahic's fall and rise. "Inspiring" is an abused term when it comes to movies about teachers, but Kruvant's inquiry and Stone's dedication earn it. (1:24) *Roxie*. (Croce)

CONTINUES ON PAGE 50 »

“★★★★★!”

- Roger Ebert, CHICAGO SUN-TIMES
- Wesley Morris, BOSTON GLOBE
- Carrie Rickey, PHILADELPHIA INQUIRER
- Meira Macdonald, SEATTLE TIMES
- Joshua Rothkopf, TIME OUT NEW YORK
- Colin Covert, MINNEAPOLIS STAR-TRIBUNE

“A cinematic reverie.”

- David Edelstein, NEW YORK MAGAZINE

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FILM LISTINGS

OPENING CONT>>

Michael Jackson's This Is It This concert doc compiles behind-the-scenes rehearsal footage for what would have been Jacko's run of London shows. (1:52) *Cerrito*, *Four Star*, *Marina*.

Walt and El Grupo This highly authorized documentary chronicles the 1941 South American tour Disney staff took as part of the U.S. "Good Neighbor" policies. The creative results were several fascinating wartime pastiches, including 1944's anarchic, marvelous feature *Three Caballeros*. But that last is inexplicably not excerpted here — while tedious home-movie footage with Walt and company on their well-recorded trip, not to mention surviving relatives' clucking over how wonderful it all was, go on and on. It's worth noting that this studio vanity project has reached theaters, if minimally — while John-Paul Davidson and Trudi Styler's *The Sweatbox*, an unvarnished behind-scenes portrait of the thorny processes behind latter-day Disney 'toon *The Emperor's New Groove* (2000), mysteriously vanished from the planet after its 2002 festival debut. That documentary offered real insight without reducing appreciation for its original talents. This one is a timid, worshipful bore. (1:46) (Harvey)

The Yes Men Fix the World Can you prank shame, if not sense, into the Powers That Be? Andy Bichlbaum and Mike Bonnano,

the jesters-activists who punked right-wing big-business in the documentary *The Yes Men* (2003), continue to play Groucho Marx to capitalism's mortified Margaret Dumont in this gleeful sequel. Decked in sharp suits and packing fake websites and catchphrases, the duo bluffs its way into conferences and proceeds to give corporate giants the Borat treatment. The stunts are often inspired and, in their visions of fantasy justice, poignant: Bichlbaum and Bonnano pose as Dow envoys and announce the company's plans to send billions to treat victims of the 1984 Bhopal chemical disaster, and later appear as HUD representatives offering a corrective to the shameful neglect of New Orleans in the wake of Hurricane Katrina. The Yes Men may not fix the world, but their ruses once more prove the awareness-raising potential of comedy. (1:30) *Oaks*, *Roxie*. (Croce)

ONGOING

Amelia Unending speculation surrounds the fate of aviator Amelia Earhart, who, with navigator Fred Noonan, disappeared in 1937 over the Pacific while attempting to circumnavigate the globe. However, Mira Nair's biopic *Amelia* clarifies at least one fact: that Earhart (played by Hilary Swank) was a free-spirited freedom-loving lover of being free. We learn this through passages of her writing intoned in voice-over; during scenes with publisher and eventual husband George Putnam (Richard Gere); and via wildlife observations as she flies her Lockheed

Electra over some 22,000 miles of the world. Not much could diminish the glory of Earhart's achievements in aviation, particularly in helping open the field to other female pilots. And Swank creates the impression of a charming, intelligent, self-possessed woman who manages to sidestep many of fame's pitfalls while remaining resolute in her lofty aims. She's also slightly unknowable in her cheery, near-seamless virtue, and the film's adoring depiction, with its broad, heavy strokes, at times inspires a different sort of restlessness than the kind that compels Earhart to take flight. *Amelia* is structured as a series of flashbacks in which the aviator, while circling the earth, retraces her life — or rather, the highlights of her career in flying, her marriage to Putnam, and her affair with Gene Vidal (Ewan McGregor), another champion of aviation (and the father of author Gore). And this, too, begins to feel lazily repetitive, as we return and return again to that cockpit to stare at a doomed woman as she stares emotively into the wild blue yonder. (1:51) *California*, *1000 Van Ness*, *Piedmont*, *SF Center*, *Sundance Kabuki*. (Rapoport)

Antichrist (1:49) *Embarcadero*, *Shattuck*. **Astro Boy** How can a robo-kid so cute be so sad? That's the beautiful paradox of *Astro Boy*, the atomic age Japanese manga-cum-Pinocchio parable here given loving new life. Genius creator Osamu Tezuka's original *Astro Boy* cannily grappled with the seductions and dangers of Japan's economic miracle,

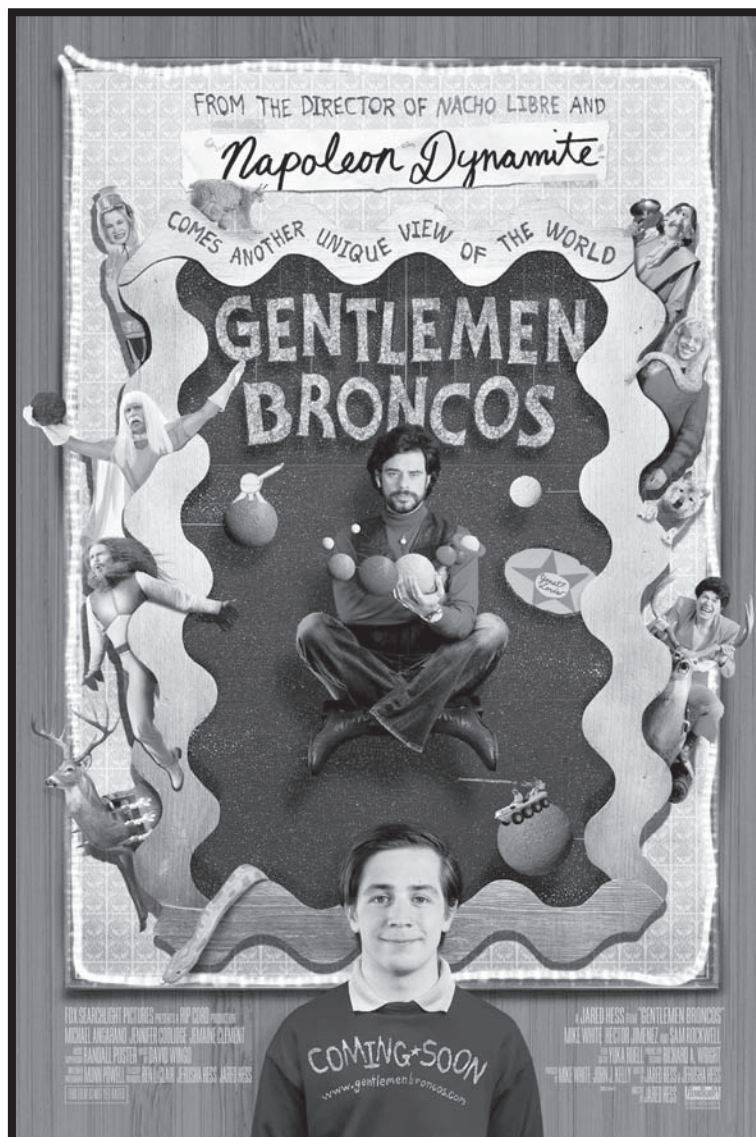
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ONGOING
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the country's conflicted emotions about the technology that fueled both *Astro Boy* and the war machine, and the struggle between industrialization and the environment. This update adds the recurring favorite sci-fi leitmotif of artificial intelligence — and by extension what it means to be human and non-human — to the mix. This adorable toaster (voiced by Freddie

Highmore) awakens with memories of Toby, the brilliant, rebellious son of robotics genius Dr. Tenma (Nicolas Cage), believing he is a boy not a robot. The grief-stricken Tenma built him after the original Toby was killed during the test of a new robotic weapon. Eventually cast out by his Frankenstein father-creator and coping with some major identity issues, *Astro Boy* finds his place among a slew of outcasts on the now garbage- and robot part-strewn *Wall-E*-esque Earth, where his sense of compassion and mega powers threaten to

bridge the seemingly insurmountable differences between humans and robots. Despite the speed with which director David Bowers and his team put together this animated feature, which boasts the voicings of stars like Charlize Theron and Nathan Lane, *Astro Boy* succeeds in delivering that crucial hybrid of action, comedy, and emotional heft that the best of classic animation offers, while touching lightly out relevant ideas about technology. (1:34) 1000 Van Ness, Presidio, Shattuck. (Chun)

» **Big Fan** (1:35) Lumiere, Shattuck.

» **Bright Star** (1:59) Elmwood, Opera Plaza.

» **Capitalism: A Love Story** (2:07) California, Empire, Grand Lake, 1000 Van Ness, SF Center.

Cirque du Freak: The Vampire's Assistant (1:48) 1000 Van Ness, SF Center, Shattuck.

Cloudy With a Chance of Meatballs (1:21) Oaks.

Coco Before Chanel (1:50) Albany, SF Center,

Sundance Kabuki.

Couples Retreat (1:47) 1000 Van Ness, Presidio, SF Center, Shattuck.

» **The Damned United** (1:38) Elmwood, Embarcadero.

» **An Education** (1:35) Albany, Embarcadero, Empire, Piedmont, Sundance Kabuki.

» **Good Hair** (1:35) Lumiere, Shattuck.

IngLOURious Basterds (2:30) Oaks, SF Center.

» **The Informant!** (1:48) SF Center.

The Invention of Lying (1:40) 1000 Van Ness.

Law Abiding Citizen (1:48) 1000 Van Ness.

My One and Only (1:48) Opera Plaza.

New York, I Love You (1:43) Bridge, Shattuck.

The Nightmare Before Christmas 3D (1:16) Castro, Grand Lake.

Ong Bak 2: The Beginning (1:55) Lumiere, Shattuck.

» **Paranormal Activity** In this ostensible found-footage exercise, Katie (Katie Featherson) and Micah (Micah Sloat) are a

young San Diego couple whose first home together has a problem: someone, or something, is making things go bump in the night. In fact, Katie has sporadically suffered these disturbances since childhood, when an amorphous, not-at-reassuring entity would appear at the foot of her bed. Skeptical technophile Micah's solution is to record everything on his primo new video camera, including a setup to shoot their bedroom while they sleep — surveillance footage sequences that grow steadily more terrifying as incidents grow more and more invasive. Like 1999's *The Blair Witch Project*, Oren Peli's no-budget first feature may underwhelm mainstream genre fans who only like their horror slick and slasher-gory. But everybody else should appreciate how convincingly the film's very ordinary, at times annoying protagonists (you'll eventually want to throttle Micah, whose efforts are clearly making things worse) fall prey to a hostile presence that manifests itself in increments no less alarming for being (at first) very small. When this hits DVD, you'll get to see the original, more low-key ending (the film has also been tightened up since its festival debut two years ago). But don't wait — *Paranormal's* subtler effects will be lost on the small screen. Not to mention that it's a great collective screaming-audience experience. (1:39) Metreon, 1000 Van Ness, Presidio, Sundance Kabuki. (Harvey)

» **Paris** (2:04) Embarcadero, Shattuck.

Saw VI (1:30) 1000 Van Ness.

» **The September Issue** (1:28) Presidio.

» **A Serious Man** (1:45) California, Embarcadero, Empire, Piedmont, Sundance Kabuki. **The Stepfather** (1:41) 1000 Van Ness.

The Vanished Empire (1:45) Sundance Kabuki.

Where the Wild Things Are (1:48) Cerrito, Four Star, Grand Lake, Marina, 1000 Van Ness, Sundance Kabuki.

Whip It (1:51) SF Center.

» **Zombieland** (1:23) 1000 Van Ness, Shattuck, Sundance Kabuki. **SFBG**



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The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

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Bridge Geary/Blake. 267-4893.
Century Plaza Noor off El Camino, South SF. (650) 742-9200.
Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.
Clay Fillmore/Clay. 267-4893.
Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.
Empire West Portal/Vicente. 661-2539.
Four Star Clement/23rd Ave. 666-3488.
Kabuki Cinema Post/Fillmore. 929-4650.
Lumiere California/Polk. 267-4893.
Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre
Metreon Fourth St/Mission. 1-800-FANDANGO.
Metro Union/Webster. 931-1685.
1000 Van Ness 1000 Van Ness. 1-800-231-3307.
Opera Plaza Van Ness/Golden Gate. 267-4893.
Presidio 2340 Chestnut. 776-2388.
SF Centre Mission between Fourth and Fifth sts. 538-8422.
Stonestown 19th Ave/Winston. 221-8182.
Vogue Sacramento/Presidio. 221-8183.
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Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.
Parkway 1834 Park, Oakl. (510) 814-2400.
Piedmont Piedmont/41st St, Oakl. (510) 464-5980.
BERKELEY AREA
Albany 1115 Solano, Albany. (510) 464-5980.
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Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.
Emery Bay 6330 Christie, Emeryville. (510) 420-0107.
Oaks 1875 Solano, Berk. (510) 526-1836.
Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.
Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.
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Schedules are for Wed/28–Tues/3 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.


ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6-7. "Free Form Film Festival: Subjective Sanity," Wed, 8. "Other Cinema:" "Patrick Macias' History of Japanese Horror," Sat, 8:30.

BALBOA THEATER 3630 Balboa, SF; www.bal-boamovies.com. \$12. "Thrillville's Halloween Gore 'N' Snorefest:" •**Hollywood Chainsaw Hookers**

(Ray, 1988) and **Zontar, the Thing from Venus** (Buchanan, 1966), Thurs, 7:30. With special musical guests the Deadlies.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$5-10. **The Nightmare Before Christmas** (Selick, 1993), 7, 8:45 (also Sat-Sun, Wed, 1:30, 3:25, 5:10; no 8:45 show Sat/31). Through Nov 4.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10. **Something Unknown is doing we don't know what** (Scheltema, 2009),



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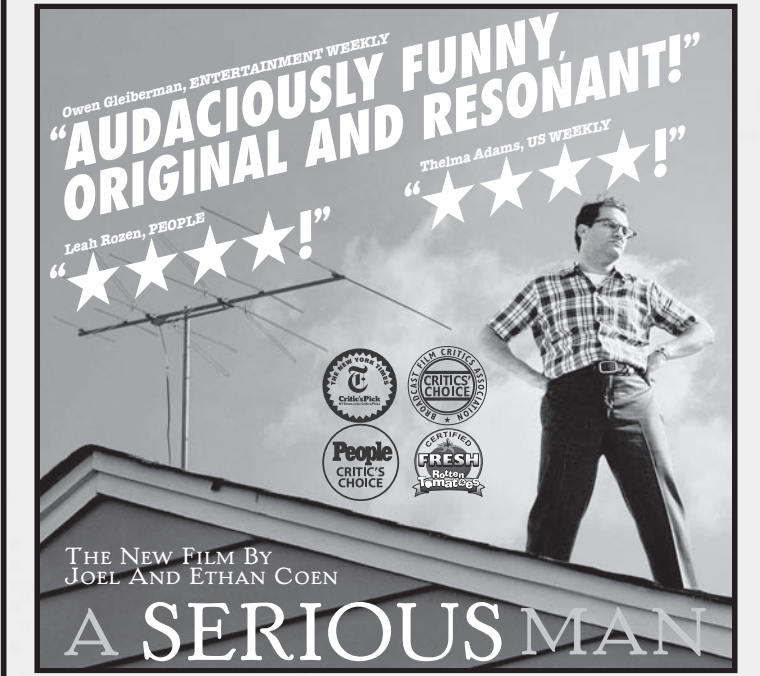
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FILM LISTINGS

Oct Wed-Thurs, call for times. **Italians** (Veronesi, 2009), Wed, call for times. **Hausu** (Obayashi, 1977), Thurs-Sat, 9 (also Thurs, 7). **Antichrist** (von Trier, 2009), Oct 30-Nov 5, call for times. **The Yes Men Fix the World** (Bichlbaum and Bonanno, 2009), Oct 30-Nov 5, call for times. "In My Father's Shadow: A Daughter Remembers Orson Welles:" **The Lady from Shanghai** (Welles, 1948), Mon, 7. With Chris Welles Feder in person.

CLAY 2261 Fillmore, SF. "Classic Vincent Price Horror Film Double Feature:" •**The Last Man on Earth** (Ragona and Salkow, 1964), and **Tomb of Ligelia** (Corman, 1965), Wed, 7. This event, \$10; more info at www.shock-it-to-me.com. "French Cinema Now:" **The French Kissers** (Sattouf, 2009), Thurs, 7 and Sat, 4:45; **The King of Escape** (Guiraudie, 2009), Thurs, 9:30 and Fri, 7; **Yuki and Nina** (Girardot and Suwa, 2009), Fri, 5 and Sat, 7:15; **The Wolberg Family** (Ropert, 2009), Fri, 9:30 and Sun, 6:30; **Stella** (Verheyde, 2008), Sat, 2:30 and Tues, 7; **OSS 117, Lost in Rio** (Hazanavicius, 2009), Sat, 9:30; **The 400 Blows** (Truffaut, 1959), Sun, 2; **Adhen** (Ameur-Zaïmeche, 2008), Sun, 4:15 and Tues, 9:15; **Welcome** (Liorret, 2008), Sun, 8:30 and Mon, 9; **The Thorn in the Heart** (Gondry, 2009), Mon, 7. This event, \$12.50 each film; more info at www.sffs.org.

DAVIES SYMPHONY HALL 201 Van Ness, SF; (415) 864-6000, www.sfsymphony.org. \$20-30. **Nosferatu** (Murnau, 1922), Sat, 8. With live organ accompaniment.

DREAM INSTITUTE 1672 University, Berk; (510) 845-1767, <http://dream-institute.org>. \$15. "Psyche and Cinema:" **Bride of Frankenstein** (Whale, 1935), Fri, 7.

GRAND LAKE 3200 Grand, Oak; www.bayarea-filmevents.com. "Creature Features:" •**Son of Godzilla** (Fukuda, 1967), Fri, and **Frankenstein Meets the Wolf Man** (Neill, 1943), Fri; •**Motel Hell** (Connor, 1980), Sat, and **The Howling** (Dante, 1981), Sat. With host John Stanley. Check website for times and prices.

MAMA CALIZO'S VOICE FACTORY 1519 Mission, SF; (415) 824-3890. \$10. "Revival House Classic Queer Cinema:" •**No Skin Off My Ass** (LaBruce, 1991), Wed, 8, and **The Revolution is My Boyfriend** (LaBruce, 2004/06), Wed, 10.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100. \$10. "Tales of the Great Depression:" **Dillinger** (Millius, 1973), Fri, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Life's Work: The Cinema of Ermanno Olmi:" **Terra Madre** (2009), Wed, 7; **One Hundred Nails** (2007), Fri, 6:30. "A Theater Near You:" **24 City** (Jia, 2008), Tues, 8:50. "Tea and Larceny: Classic British Crime Films:" **The Krays** (Medak, 1990), Sat, 8:45. "Julien Duvivier: Poetic Craftsman of Cinema:" **Holiday for Henrietta** (1952), Thurs, 6:30; **Deadlier Than the Male** (1956), Fri, 8:25; **Pot-Bouille** (1957), Sat, 6:30. "Watching the Unwatchable: Films Confront Torture:" **Standard Operating Procedure** (Morris, 2008), Sun, 3; •**Quiet Rage: The Stanford Prison Experiment** (Musen, 1988), and **Vinyl** (Warhol, 1965), Sun, 5:30. "Alternative Visions:" "Brief Recollections: Films by Ute Aurand (2004-2009)," Tues, 7:30.

PARAMOUNT THEATRE 2025 Broadway, Oak; 1-800-745-3000, www.ticketmaster.com. \$5. **Abbott and Costello Meet Frankenstein** (Barton, 1948), Fri, 8.

PIEDMONT 4186 Piedmont, Oak; (510) 464-5980, www.landmarktheatres.com. \$5-8. "Cult Classics Attack 4:" **Back to the Future** (Zemeckis, 1985), Fri-Sat, midnight.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-10. **Let the Right One In** (Alfredson, 2008), Wed-Thurs, 7, 9:25 (also Wed, 2). **Pig Hunt** (Isaac, 2008), Fri-Tues, 7:15, 9:30 (also Sat-Sun, 2, 4). **The Room** (Wiseau, 2003), Sat, midnight.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. SF DocFest, Wed-Thurs. See film listings. **The Yes Men Fix the World** (Bichlbaum and Bonanno, 2009), Oct 30-Nov 5, 7, 8:45 (also Sat/31-Sun/1, 3, 5).

SAN FRANCISCO ART INSTITUTE 800 Chestnut, SF; www.sfaia.edu/vas. **Stay the Same Never Change** (Nakadate, 2009), Mon, 7:30. With director Laurel Nakadate in person.

SAN FRANCISCO CINEMATHEQUE McBean Theatre, Exploratorium, 3601 Lyon, SF; www.sfcinema.org. \$10. "Hollis Frampton: *Zorns Lemma* and *A Lecture*," Thurs, 7:30.

SUNDANCE KABUKI 1881 Post, SF; www.salamta.org/events.html, www.brownpapertickets.com/event/81681. \$25. **Into Abyssinia**, Tues, 6. Benefit for the Selamta Family Project, which aids children and families in Ethiopia.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "Pink Cinema Revolution: The Radical Films of Koji Wakamatsu:" **United Red Army** (2007), Thurs, 7. **SFBG**

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FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0322474-00 The following person is doing business as **TARGET NODE SOLUTIONS, CIVISMTP**55 Crestline Drive, Apt. 1, San Francisco, CA. 94131. Leyla Alieva, 55 Crestline Drive, Apt. 1, San Francisco, CA. 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 09-11-2009. Signed Leyla Alieva. This statement was filed by Jeanette Yu on September 11, 2009. **#35255. September 16, 23, 30 and October 7, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0322669-00 The following person is doing business as **EarthBody Advanced Therapies, DI EarthBody, EarthBody Products**534 Laguna Street, San Francisco, CA. 94102. EarthBody Advanced Therapies, 534 Laguna Street, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date n/a. Signed Susy Ibrahim. This statement was filed by Maribel Jaldon on September 22, 2009. **#35257. October 7, 14, 21, 28 2009.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0322876-00 The following person is doing business as **JUICE TO YOU**, 2590 Great Highway, San Francisco, CA 94116. Charles Gulick, 2590 Great Highway, San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date NA. Signed Charles Gulick. This statement was filed by Marielyne L. Argente on October 5, 2009. **#355016. Publication Dates: October 21, 28; November 4, 11, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0322962-00 The following person is doing business as **METROPOLITAN LIFESTYLE MANAGEMENT**, 61 Stanyan Street, San Francisco, CA 94118. Stacy Nordahl, 318 S. Grant Street #3-D, San Mateo, CA 94401. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/02/09. Signed Stacy Nordahl. This statement was filed by Marielyne L. Argente on October 2, 2009. **#355014. Publication Dates: October 7, 14, 21 & 28, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322990-00 The following person is doing business as **SAN FRANCISCO WELDING**, 1026 Wisconsin Street, San Francisco, CA 94107. Richard L. Wassam, 1026 Wisconsin Street, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/05/09. Signed Richard Wassam. This statement was filed by Marielyne L. Argente on October 5, 2009. **#355015. Publication Dates: October 7, 14, 21 & 28, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0323225-00 The following person is doing business as **Kindred Thru Taboo**556 London, San Francisco, CA 94112. Brian Matthew Kuhle, 556 London, San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10-13-2009. Signed Brian Kuhle. This statement was filed by Michael Jaldon on October 16, 2009. **#35260. October 28, November 4 & 11, 18 2009.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0323351-00 The following person is doing business as **AMERICAS CRUISES**, 348 Hayes Street, San Francisco, CA 94102. Americas Cruises LLC, 348 Hayes Street, San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date October 22, 2009. Signed Cesar A. Privat. This statement was filed by Maribel Jaldon on October 22, 2009. **#355017. Publication Dates: October 28; November 4, 11, 18, 2009.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

Date of Filing Application: September 28, 2009. To Whom It May Concern: The name of the applicant is: **PURE ENTERTAINMENT LLC** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 354 11th ST., SAN FRANCISCO , CA 94103-4314. Type of License Applied for: **47- ON-SALE GENERAL EATING PLACE**. Publication date: October 7, 2009 L#35001.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

Date of Filing Application: October 12, 2009. To Whom It May Concern: The name of the applicant is: **HONEY WALL LLC** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 845 MARKET ST., STE 80, SAN FRANCISCO , CA 94103-1921. Type of License Applied for: **41- ON-SALE BEER AND WINE - EATING PLACE**. Publication date: October 21, October 28, & November 4, 2009 L#35001.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

Date of Filing Application: October 22, 2009. To Whom It May Concern: The name of the applicant is: **WILSON SHERRY / YALCIN IRFAN**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1457 18TH Street, San Francisco, CA 94107-2801. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. **Publication date: October 28, 2009 L#355018.**

NOTICE OF PETITION TO ADMINISTER ESTATE OF: Bertha Lee Bean. CASE NUMBER: PES-09-292645. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of BERTHA BEAN. A Petition for Probate has been filed by: **Elvis Ray Bean** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **Elvis Ray Bean** be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102, as follows: November 10, 2009, Probate Court, Time: 9:00 AM room- 204. Endorsed Filed, San Francisco County Superior Court of California on August 6, 2009 by Leslie Gomez, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Attorney for petitioner: ELVIS RAY BEAN, 330 TOPEKA AVENUE, SAN FRANCISCO, CA. 94124. TELE: 415-571-3942. **Publication date(s): October 21, 28 & November 4, 2009 L#35235.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

CASE NUMBER: CNC-09-545787. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Vinh Kiet To (AKA Kit Vinh To) for change of name. TO ALL INTERESTED PERSONS: Petitioner **VINH KIET** To filed a petition with this court for a decree changing names as follows: Present Name: VINH KIET TO (AKA KIT VINH TO). Proposed Name: **KYLE SUE**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: December 8, 2009. Time: 9:00 AM Room - 218. Signed by James J McBride, Presiding Judge on September 30, 2009. Endorsed Filed, San Francisco County Superior Court of California on September 30, 2009 by Gordon Park-Li, Clerk. **Publication date(s): October 7, 14, 21, 28, 2009. L#355012.**

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME

The following person have abandoned the use of the fictitious business name known as: MLD Associates. Located at: 881 Colby Stree, San Francisco, CA 94134 . The fictitious business name referred to above was filed in the County of San Francisco under File# 2006-09932500 on: 12/26/2006. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Daisy Lee, 881 Colby Street, San Francisco, CA. 94134. This business was conducted by an individual. Signed Daisy Lee. Dated: September 21, 2009, Maribel Jaldon, Deputy County Clerk. **October 21, 28, November 4, 11, 2009 L#35259**


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Fat lot of good

By **Andrea Nemerson**
andrea@mail.altsexcolumn.com

Dear Andrea:

I have a feeling this is not the best way to get a sympathetic response from you, but it's a real problem for me and I like your advice, so I thought I might as well give it a try. Here goes.
My boyfriend and I have been together eight years. I can't say I'm as cute now as I used to be, but I'm OK. "Brian," on the other hand, has gained weight every year due to a desk job and, I guess, just normal metabolism stuff. By now, he's actually fat. And I just don't feel attracted the way I used to. I still love him, but I'm really not feeling it in the sex department. Do I try to get him to lose weight, or just put up with a no-sex partnership (forever?), or try to find someone I do have the hots for? Help!
Love,
Size Matters

Dear Size:

Before we even consider getting into the hopelessness of pinning your future on weight loss — yours or anyone else's — let's talk about relationships at the seven- or eight-year mark. This is not, generally speaking, a high point. So common is the "seven-year itch" that sociobiologists have attempted to explain it, alleging that it takes seven years for a man-cub to achieve enough independence to survive without two parents regularly provisioning it. Thus, the hormonal glue that holds a couple together need last no longer than that. And it doesn't. There are several obvious holes in this theory (it takes longer than seven years to conceive and rear a child to the age of seven; couples historically would have had more than one child, etc.) Plus, the most compelling recent research makes a strong argument against the nuclear family as the essential unit of protohuman and early human society. (See Sarah Blaffer Hrdy's *Mothers And Others* [Belknap, 2009], where she demonstrates, very persuasively, that it takes a village — and always has.)

But we don't need sociobiology to convince us that relationships often beach themselves on the rocky shoals of not-quite-a-decade together. Six or seven or eight years out, the very last of the initial biochemical rush we call "falling in love" has finally dissipated. Real life is in ascendance. And real life is nowhere near as much fun. Six-seven-eight years is also enough time for individual priorities to deviate from the original, couple-led mandate, which was basically "be together as much as possible and have lots and lots of sex." Careers, families or origin, children yea or nay or present, all conspire to pull you apart unless you make all possible effort to cleave unto each other. Have you done enough cleaving?

You can blame the wad of adipose tissue that has attached itself to your beloved's abdo-

men (and I'm not saying the wad does not bear some responsibility here), but I don't think it's the whole story. Are you sure you do?

Now: his fat. I don't have to tell you that he has probably noticed it himself, correct? That your pointing it out is not going to come as some great revelation? So either he does not wish to "do anything" about it; has tried, and, like nearly everyone who attempts to diet off excess poundage, has succeeded only in making himself miserable and possibly fatter; or he will take on the project in his own good time. In any event, nagging him, shaming him, even attempting to inspire him ("We'll go running together!") are all pretty much doomed to fail. Fail *you*, that is. He may lose the weight. He may not. But it is his fat, his body, his life, and, well, your problem. Sorry.

I was recently reading over at Kate Harding's Shapely Prose (kateharding.net) and if you, that is the collective "you," not, you know, *you*, haven't read her, you probably should. She and her co-bloggers have the sharpest and funniest take out there on the "obesity epidemic," misogyny, feminism, and fat. Kate also recently answered this question, and she isn't even an advice columnist. She was just fed up with the way people who *are* advice columnists have historically bungled it.

He may lose weight, he may not. But it is his fat, his body, his life.

Dear Not Attracted to Your Spouse Anymore (writes Kate):

Get over it or get a fucking divorce. And I truly mean you should consider both options seriously. If you believe it is actually possible for you to get over it — by which I mean, you find a way to reframe the way you look at your fat partner, find him attractive again, and go back to whatever you both agree is a normal sex life — then by all means, work on that (provided everything else in the marriage is good and worth saving, which it probably isn't if you're not even a little bit attracted to him anymore).

If, however, you're so hung up on your partner's weight that you can't even conceive of being attracted to him anymore? Get a fucking divorce already. (Writes Kate, who is not an advice columnist.)

Hear hear, say I, who am.
Love,
Andrea

See Andrea's other column at carnalnation.com.

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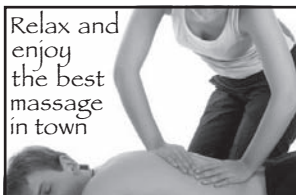
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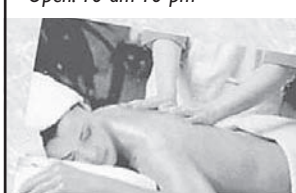
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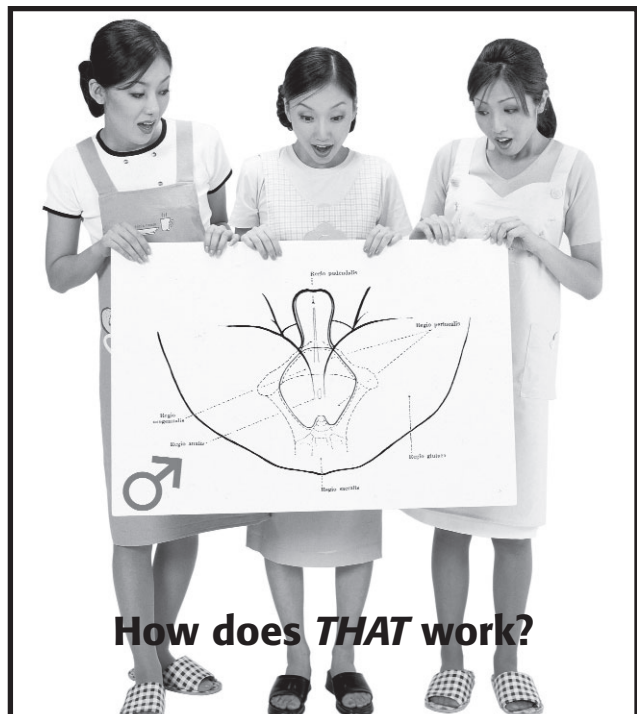
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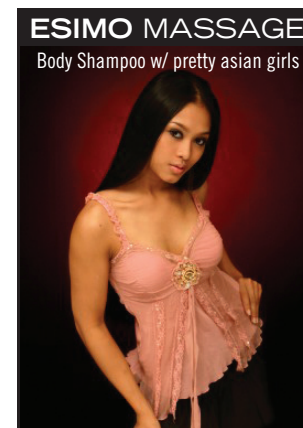


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